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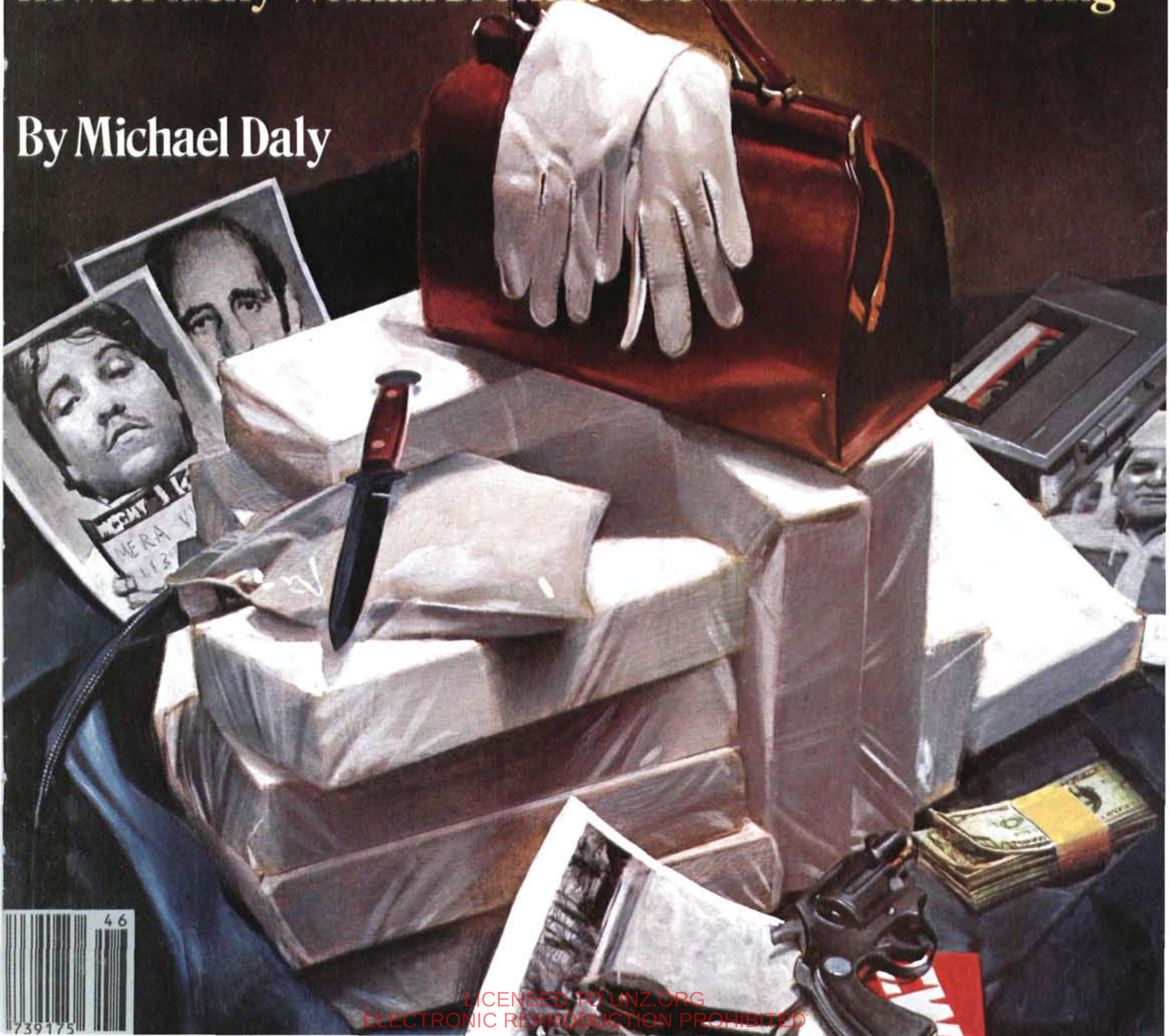
ISLAND TRAVEL: Sumptuous Suggestions, Offbeat Ideas

NEW YORK

MOTHER COURAGE

How a Plucky Woman Broke a $3.5-Billion Cocaine Ring

By Michael Daly



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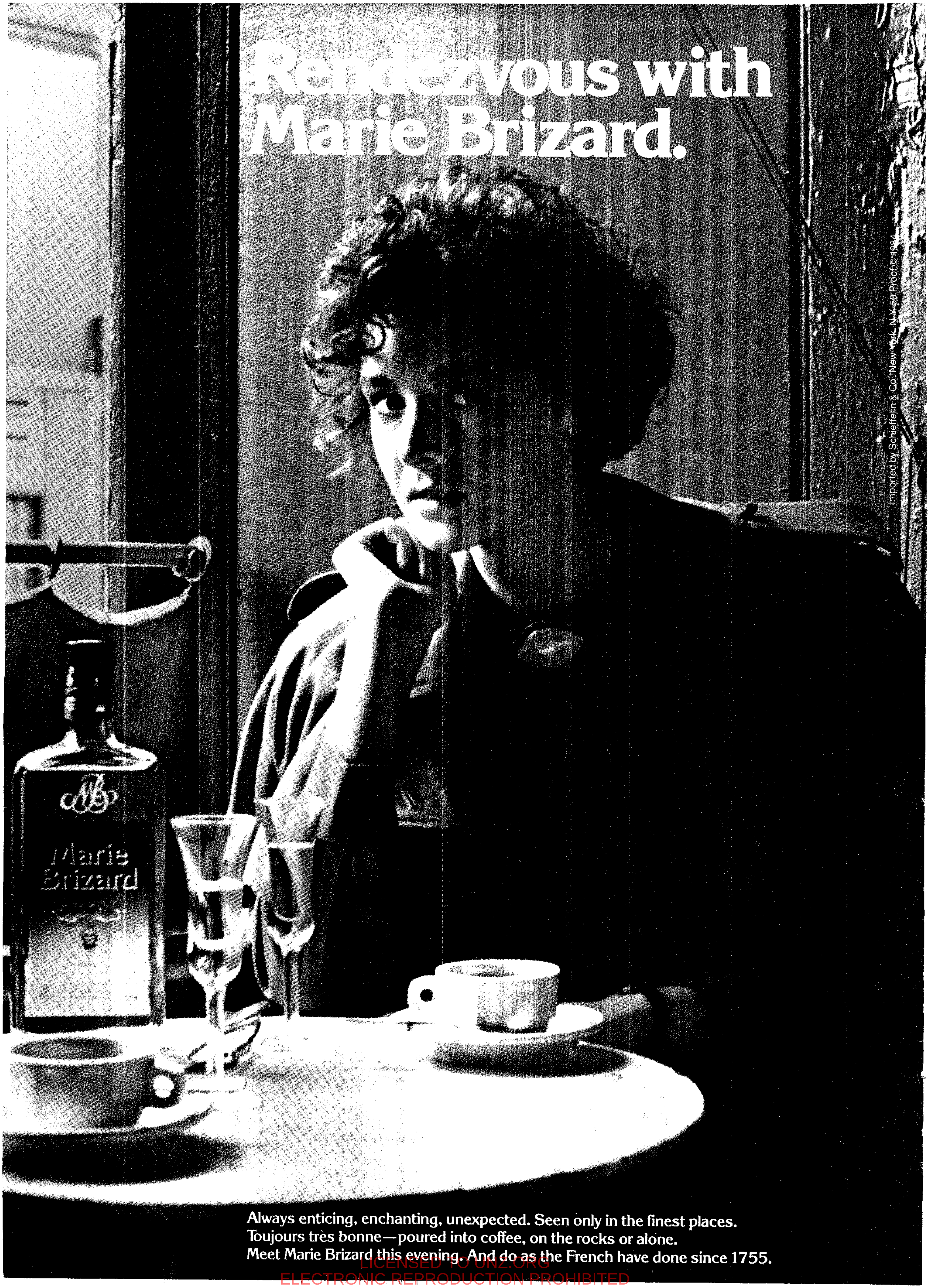

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Photograph by Deborah Turbeville

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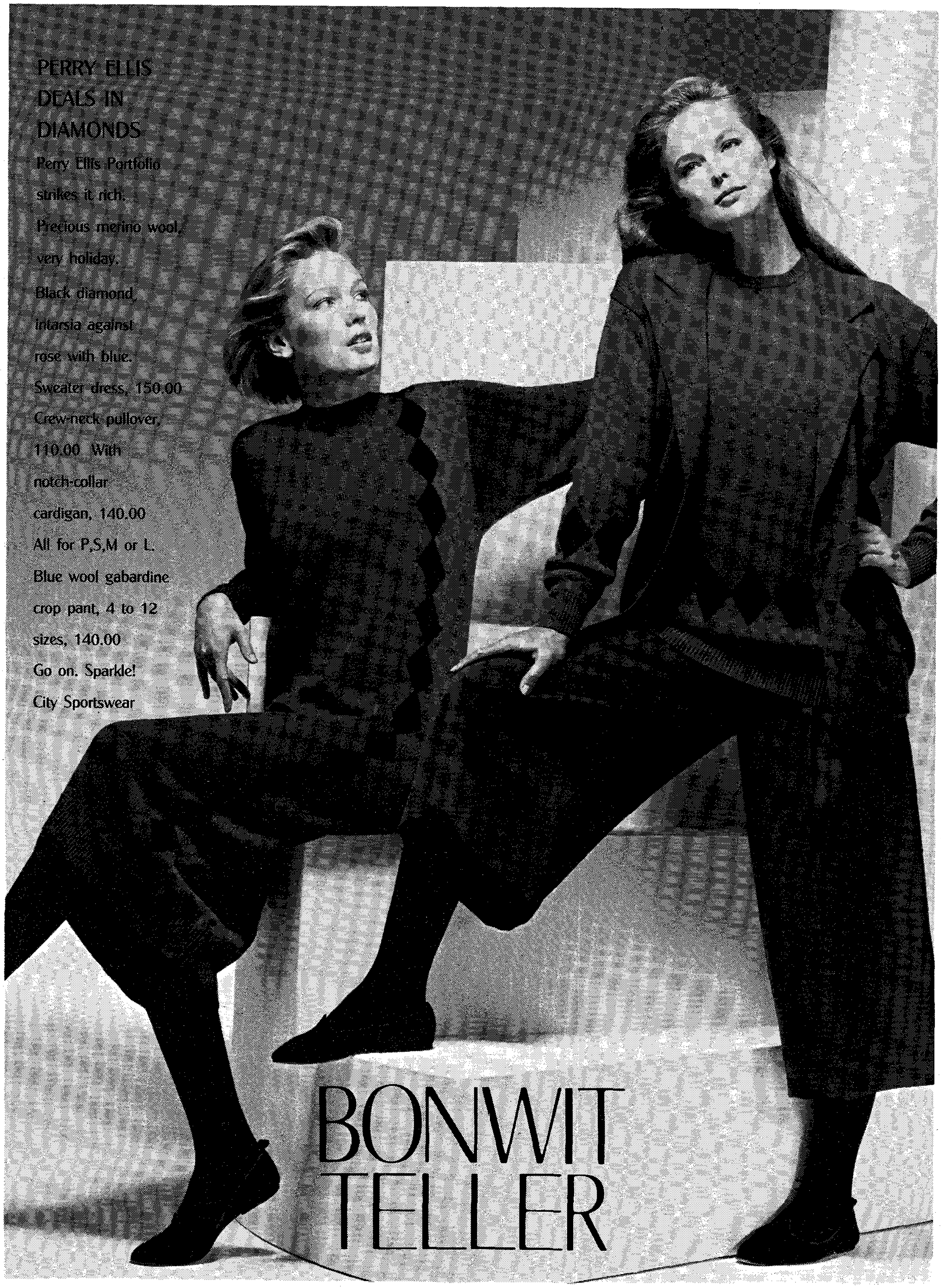
SHORT SUBJECTS

First Flash of Leg. World-Wide News.
Flirt with the Alternative. We find it very sexy.

Gavin and Laurence Kaplan. *The shirt-cum-dress. With unmatched collar and saucer buttons. Neons of pink or turquoise cotton. One size, 50.00. From their new collection in Juniors. On 2, New York. Also Short Hills, Valley View and The Falls.*

bloomingdale's



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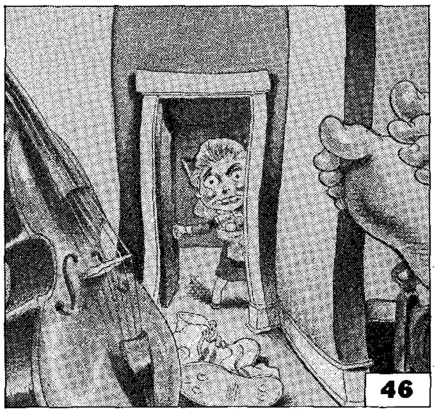
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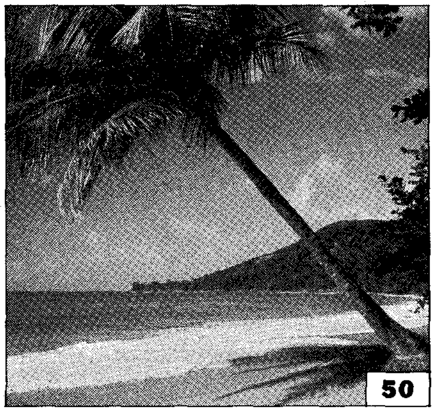
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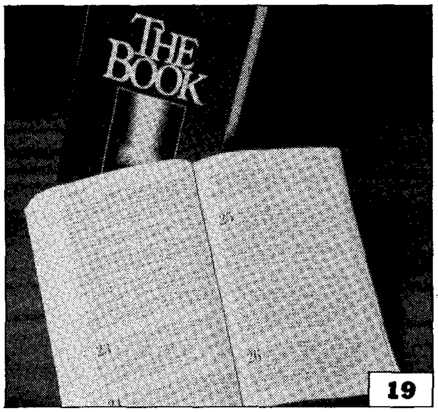
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Mother Courage
By Michael Daly

Martha Torres is a 43-year-old mother of four. She is also confidential informant No. SCT-84-0004, and earlier this year, she helped the DEA crack a drug ring that had distributed $3.5 billion worth of narcotics. Martha met with ring members, acted as a courier, even took possession of 24 kilos of cocaine—all at great peril to her own life. Unlike most informants, she was motivated not by money or by the threat of a jail term but by her own son's experience with cocaine. She says, "I thought if I were to cooperate, some other parents would not suffer how we have suffered."

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Alone Together
By Patti Jones

When Pam Devenney moved in with her boyfriend, the first thing her friends said was not "Congratulations" but "You didn't give up your apartment, did you?" Manhattan's 1.9 percent vacancy rate has made an apartment a commodity worth doing almost anything for. There *are* the other boroughs, but for those drawn to New York by its electricity, Flatbush just won't do. And so, a "luxurious 1 bedroom" comes with two roommates, former husbands and wives continue to share quarters, and couples face the choice of bringing up a child in a one-bedroom apartment or leaving the city. Says one 35-year-old roommate, "Anyplace else, nobody would put up with this."

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By Jennifer Cecil and Linda Wolfe

If you've been searching for your place in the sun, we've found it. Whether your idea of the perfect vacation is a secluded island resort with majestic cliffs and only 44 guests, or a historic inn in a busy harbor, there is a resort for you in the Caribbean. Jennifer Cecil and Linda Wolfe have selected hotels and resorts in four categories of luxury and economy to satisfy every traveler. The accommodations range from the sumptuous to the adventurous, the prices from $500 to $45 a night per couple.

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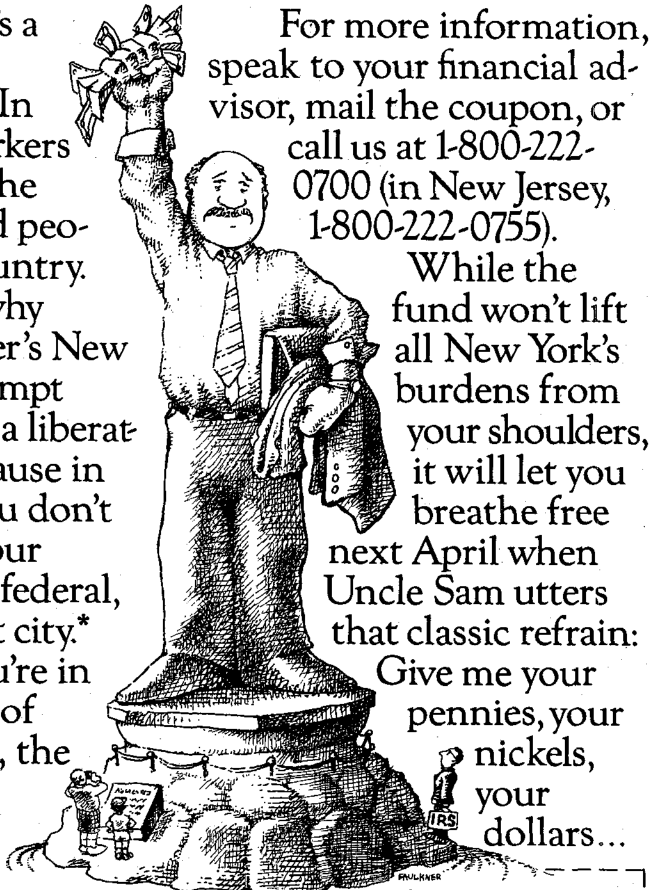

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Part I: Ms. Arpel shares her color secrets (which ones help you look younger, thinner, more confident . . . and why), narrates a special color fashion show, and demonstrates the personal makeover you'll receive in Part II.

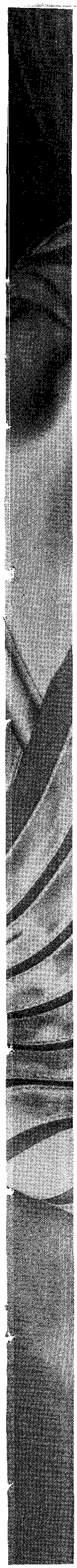
Part II: Your one-on-one makeover (scheduled at your convenience) includes a deep cleansing facial (Honey & Almond skin brushing, vacuuming and elastin collagen masque); hand softening treatment; makeup and fashion color analysis; plus, you'll take home Adrien Arpel's Book of Color.

Herald Square: Monday, November 12, 6pm; Thursday, November 15, 10:30am, 1:30pm, 6pm; Friday, November 16, 10:30am, 1:30pm. Call 212-695-7598 or 695-7602. **Roosevelt Field:** Tuesday, November 13, 9:30am, 12:30pm, 7pm. Call 516-294-3468. **Stamford:** Wednesday, November 14, 9:30am, 12:30pm, 7pm. Call 203-964-8076.

macy's

Adrien Arpel Salon (D.604), Herald Square and Macy's Roosevelt Field, Stamford. Use your Macy's charge.

© 1984 Estee Lauder, Inc. Photograph: Skrebneski Shirt: Ora Feder



Now Estée Lauder helps skin care become skin repair with her Night Repair Cellular Recovery Complex.

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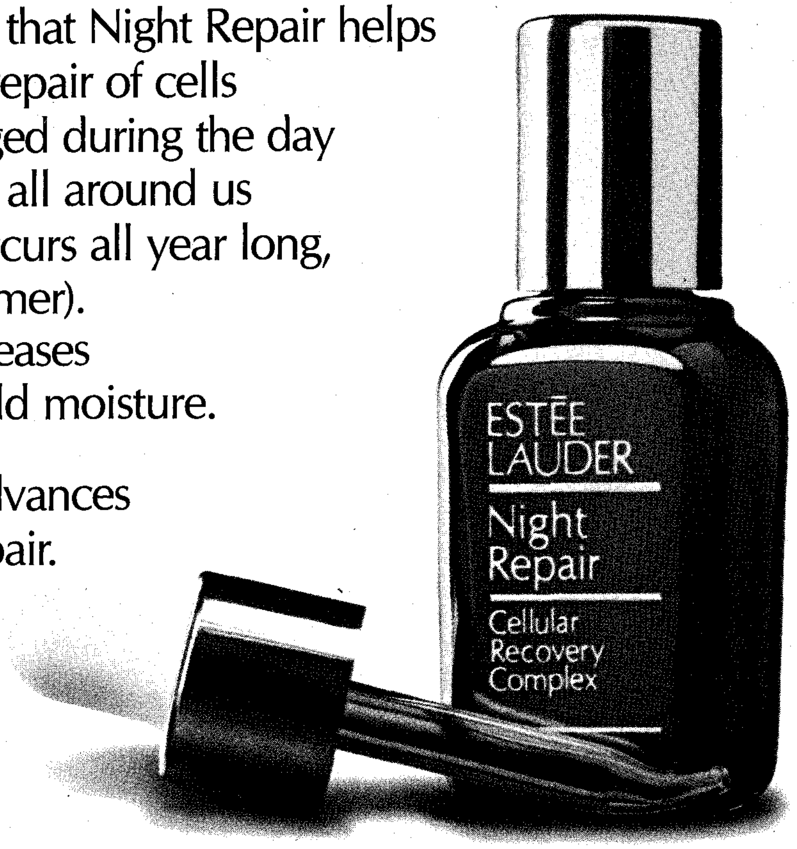
Night Repair is a biological breakthrough that uses the night, the time your body is resting, to help your skin refresh and restore itself as you sleep. Laboratory tests show that Night Repair helps speed up the natural repair of cells that have been damaged during the day by the ultraviolet light all around us (which incidentally occurs all year long, winter as well as summer). Night Repair also increases the skin's ability to hold moisture.



Today Estée Lauder advances skin care to Night Repair. Use it tonight and every night and wake up to better looking skin.

ESTĒE LAUDER

*Patent pending on cellular extract.

LETTERS

A Woman's World

FIRST, YOU GIVE US "FOREVER SINGLE" [by Patricia Morrisroe, August 20]. Very depressing, especially for women. Then we get the flip side: the ultra-organized life of the working mother on the run, run, run ["The New York Mother," by Linda Wolfe, September 10]. Finally, "Women and Divorce" [by Katherine Bouton, October 8] really finishes us off. What is this, anyway—some magazine mini-series on the decline and fall of women in contemporary society? It's really not *that* bad, is it? How about something uplifting, like . . . ? Funny, I can't seem to think of anything terribly uplifting at the moment.

Kathleen Dantini
Venice, Calif.

Looks Good Enough to Eat

I'VE NEVER WRITTEN TO A MAGAZINE before, but I had to congratulate you on your superb holiday food ["Holiday Entertaining," by Barbara Costikyan, October 22]. The recipes look wonderful; I can hardly wait to try them. What a nice start to the holiday season. I thought Brian Hagiwara's photographs were gorgeous. They, along with the fine layout and informative writing, are examples of the good taste I've come to appreciate in your magazine.

Peter W. Flanagan
Manhattan

Ain't Nothing Like the Real Thing

I READ "THE CRASS MENAGERIE" WITH interest [by Barry Rehfeld, October 15] and found I had a phony Izod! It never washed well, the fabric felt thin, and the color bled. Upon inspection, I found different buttons, different thread color, poor workmanship, and a limp collar. Your article prompted an investigation of an item that was purchased from one of Boston's finest department stores. Even it was fooled!

Heidi Price
Boston, Mass.

I, FOR ONE, STEADFASTLY REFUSE TO ENhance the profits of millionaire manufacturers by becoming an unpaid walking advertisement for their products. Label-flaunters are as obnoxious as name-droppers. It is a delight to have it exposed in print that so many of these designer-label show-offs are really displaying nothing more than bogus emblems on cheap, shoddy knockoff merchandise. Caveat emptor!

Dan Wallack
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Chic and Ye Shall Find

COINCIDENTALLY, I FIRST VENTURED INto Amsterdam's for a late-night drink two days before reading your article "Waiting for Amsterdam's" [by Jesse Kornbluth, October 22]. After being pushed around the bar area by officious employees, I was approached by a drunken yuppie whose sophisticated comment on my Mondale-Ferraro button was, "She's solid, but he's a d--k." Unlike the patron quoted in your article as saying Amsterdam's is "like a living room with a hundred friends you've never met," I found Amsterdam's to be like a living room filled with a hundred drunken guests that you can't get rid of.

Peter A. Keyes
Manhattan

YOUR ARTICLE CAPTURED NOT ONLY THE genesis of a popular new eatery but also the current jingoistic mind-set that seems rampant among Upper West Siders. Two references to the clientele's pleasure at the absence of patrons from New Jersey suggest that these creatures from across the river are about as welcome as roaches. I trust this disdain for residents from the Garden State will result in fewer Manhattanites vying for tickets to New Jersey's next Springsteen concert. It's a welcome prospect—the Meadowlands unclogged by the numbing trendiness of the tourists from the Upper West Side!

Richard Gerdau
Chatham, N.J.

No Kidding Around

I READ WITH GREAT INTEREST ARLENE Fischer's informative article on young entrepreneurs ["Cityside: Baby Yuppies," October 22]. I feel that my situation is not unlike those of the people in your article. I turned sixteen last September. It marked my second year of self-employment. I am a published illustrator; my most recent work, *The Politicians' Health, Diet, and Sex Guide,* sold well in Washington. I just hope that certain Ivy League admissions officers value youthful entrepreneurship as much as *New York* Magazine does.

James Rosen
Staten Island

Dismayed Divorcée

REGARDING "WOMEN AND DIVORCE" [BY Katherine Bouton, October 8], my hus-

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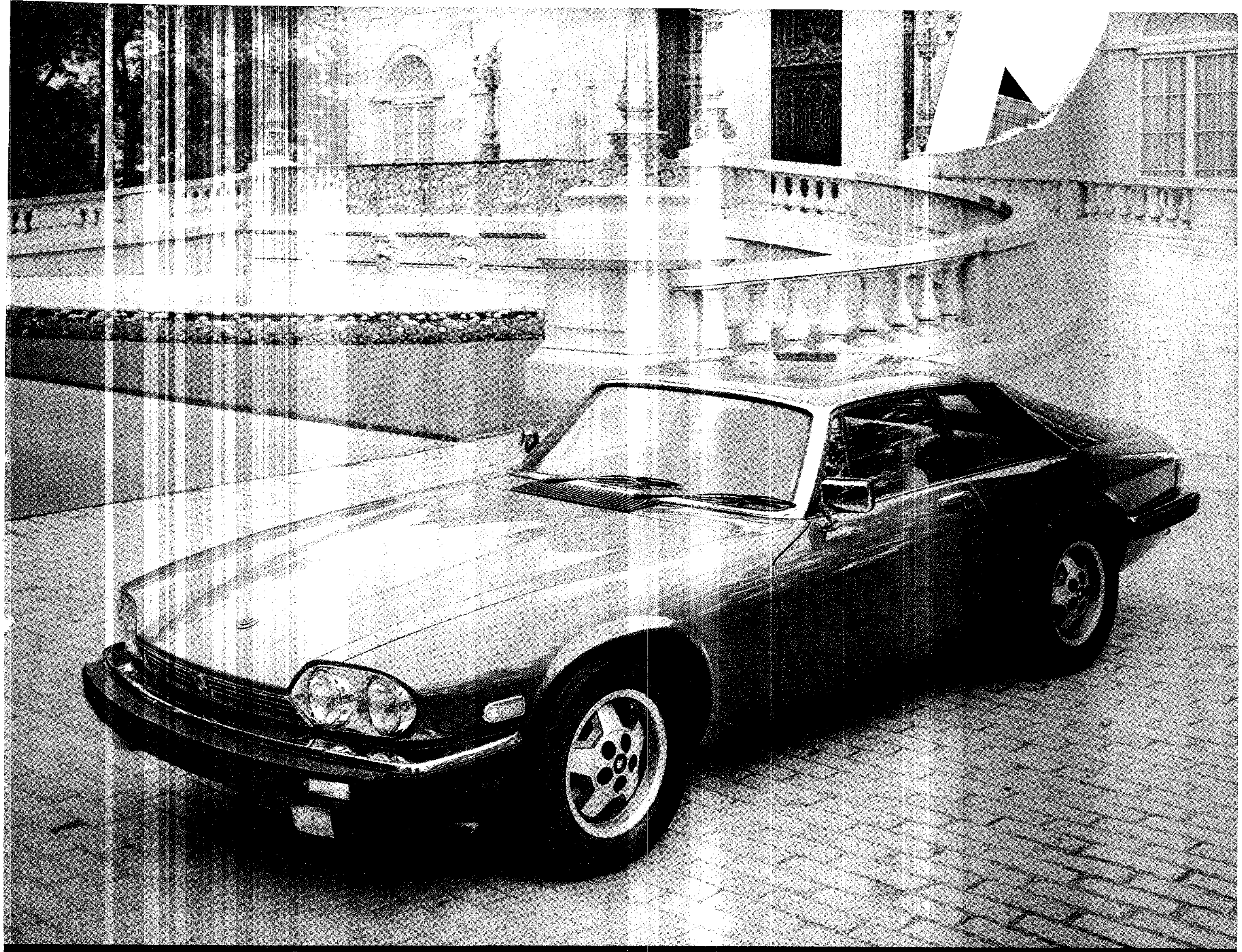


"BEST SPORTS/GT CAR OVER $25,000" ROAD & TRACK, MAY 1984

JAGUAR S-TYPE:

In the expert opinion of the editors of Road & Track, the S-type's only real competitor was the Porsche 928S. Why did they choose the Jaguar? Here's what they said:

"...we find the 12-cylinder XJ-S a marvelous road car that cossets its occupants in the finest leather upholstery, wood-trim paneling, plush carpeting and virtually every convenience option known to automobiles." Thank you, Road & Track. But may we gently remind you that those "options" aren't optional at all. They're standard equipment on every XJ-S and don't cost a penny more.

Luxury is only one of the S-type's many virtues. It is powered by the street version of the same 12-cylinder engine that is making Jaguar's XJR-5 racing machines a sensation on the IMSA GT circuit. As Road & Track put it: "The long tradition of lithe, muscular cats that dates to the XK-120 and the E-type still reverberates beneath the XJ-S's skin, as the V-12 pumps out sufficient power to speed from 0-60 mph in 8.2 seconds."

Matching the engine's vast reserves of torque are superb handling capabilities: "The Jaguar handling characteristics are close to ideal, its 4-wheel disc brakes and rack-and-pinion steering (with power assist) are effective and precise..."

We're delighted that the editors of Road & Track think the XJ-S is the best sports/GT car over $25,000. You'll think so too after one test drive.

ENJOY TOMORROW.
BUCKLE UP TODAY.

JAGUAR XJ-S

band's ex-wife lives in the $300,000 house that he paid for years ago. She works a few hours a week and takes the two children on exotic holidays several times a year and to the theater at least once each month. When are you going to publish the story of all the men who've worked so hard for so many years only to watch their lazy, greedy wives end up with everything?

Name and address withheld

AS A SINGLE PARENT AND A MOTHER OF a seven-year-old, I could relate to the horrors described in your article. I have been in domestic litigation for three years and four months. During that time, I have had three attorneys and four judges. My automobile was repossessed, and my home will soon fall into foreclosure because my former husband no longer wants to provide for me and our son. Although I have an emergency order, with a judge's signature, demanding that my ex-husband make the back payments on the mortgage, he has not complied. Will a judge incarcerate a CPA with a six-figure salary who wears a Brooks Brothers suit, Bally shoes, and an eighteen-karat-gold Rolex? As a divorce lawyer you quoted said, "He who has the gold makes the rules."

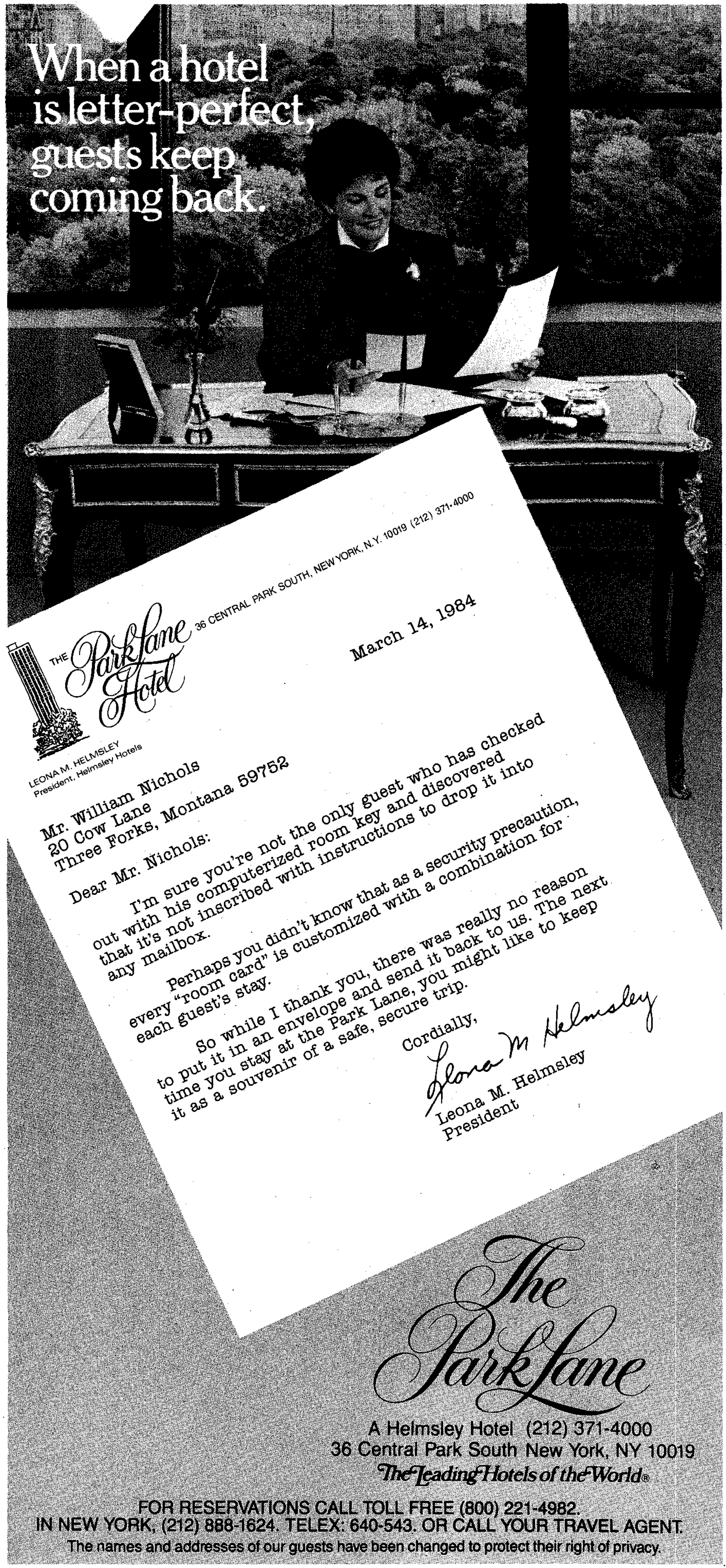
Name withheld
Miami, Fla.

I'M GLAD MEN ARE FINALLY GETTING some justice in the courts. As a divorced woman, I found the attitude of some of the women in your article repulsive. Why don't they go back to school and get some skills, then find a job like the rest of us? Alimony and maintenance belong only to women or men who must stay at home with children who are below school age, or who are unable to work because they are either physically or emotionally handicapped. Child support is a must, but endless alimony is a travesty.

Adrian Oser
Mineola, N.Y.

Green Backer

I AM DISAPPOINTED, THOUGH NOT TOO surprised, by Franklin Weissberg's remarks concerning my relationship with Congressman Bill Green's campaign ["The Greening of Stein, the Steining of Green," by Joe Klein, October 29]. Contrary to what Weissberg said, the decision to leave this campaign was mine. In fact, months ago, Weissberg requested that I agree not to discuss my decision publicly, so as not to reflect in any negative way on the congressman or his campaign. It is this kind of behavior, combined with questionable political judgment, that, in my estimation, is largely responsible for the unfortunate state of Congressman Green's cam-


When a hotel is letter-perfect, guests keep coming back.

THE Park Lane Hotel
36 CENTRAL PARK SOUTH, NEW YORK, N.Y. 10019 (212) 371-4000
LEONA M. HELMSLEY
President, Helmsley Hotels

March 14, 1984

Mr. William Nichols
20 Cow Lane
Three Forks, Montana 59752

Dear Mr. Nichols:

I'm sure you're not the only guest who has checked out with his computerized room key and discovered that it's not inscribed with instructions to drop it into any mailbox.

Perhaps you didn't know that as a security precaution, every "room card" is customized with a combination for each guest's stay.

So while I thank you, there was really no reason to put it in an envelope and send it back to us. The next time you stay at the Park Lane, you might like to keep it as a souvenir of a safe, secure trip.

Cordially,

Leona M Helmsley

Leona M. Helmsley
President

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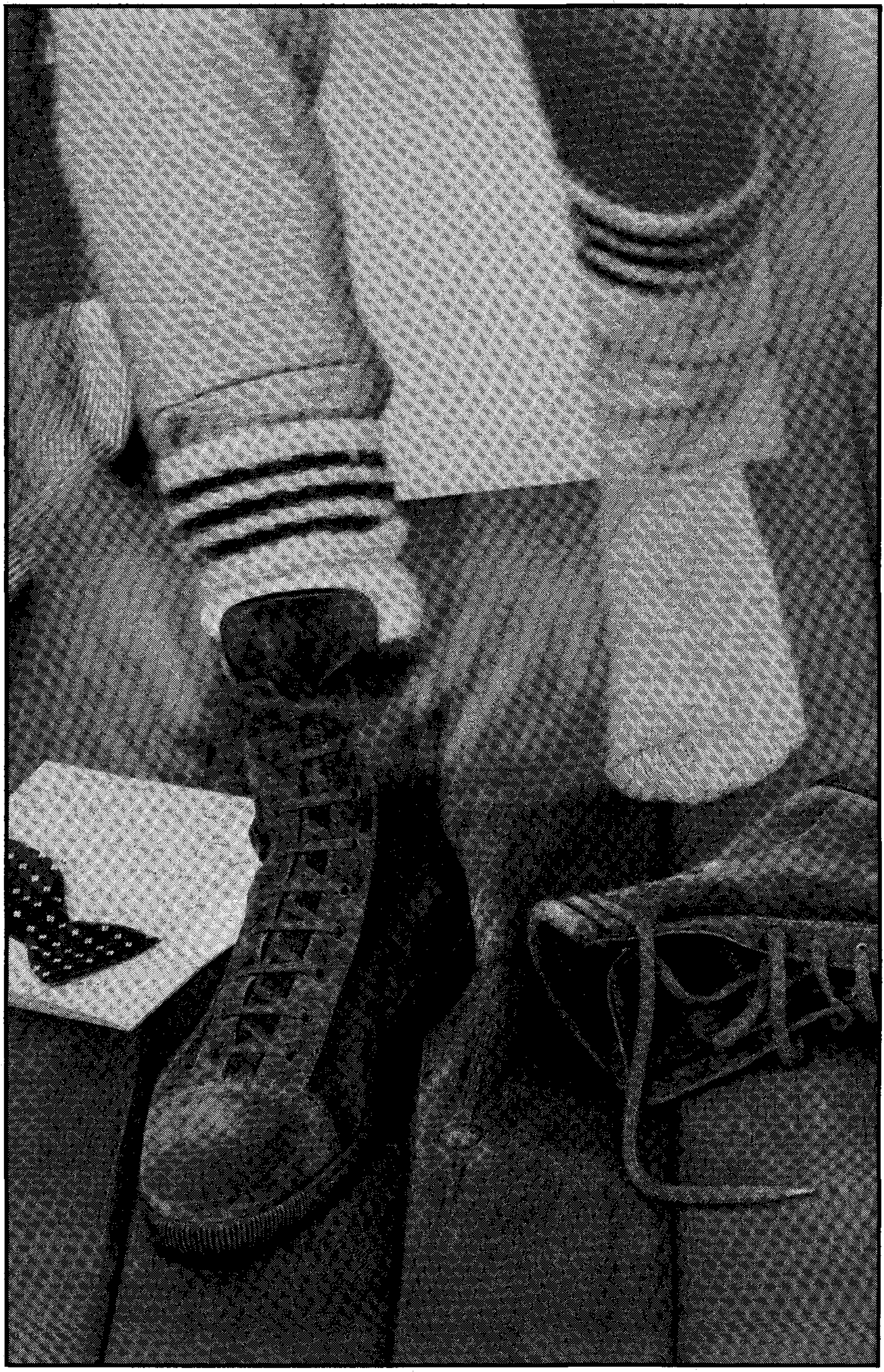

Photograph: Duane Michals

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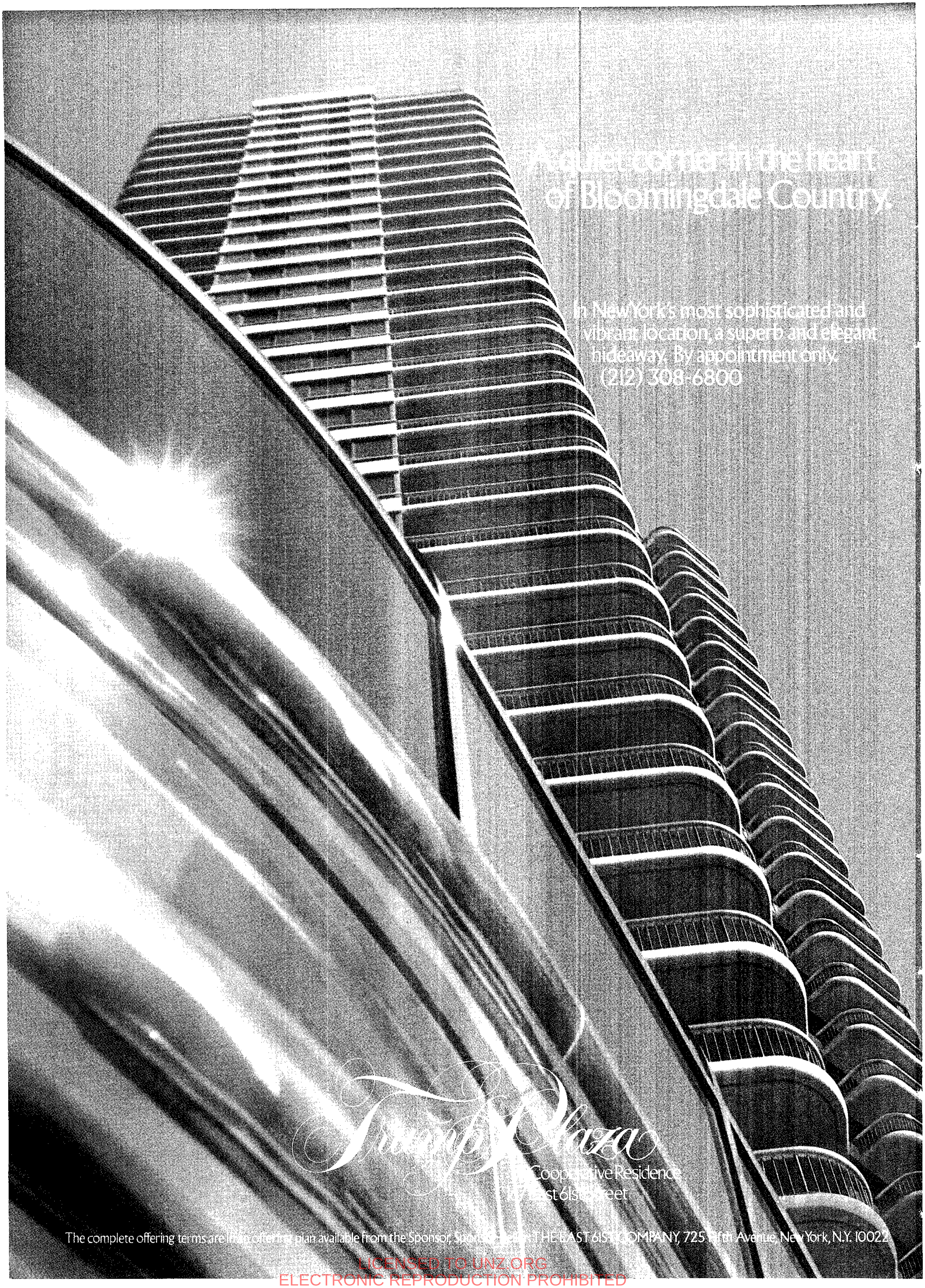

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paign. It is our firm's well-known policy to support all members of the Republican party, whether they are clients or not. In fact, after withdrawing from the Green campaign, I met with the congressman to offer my advice on an ongoing and informal basis, as a courtesy to him. I shall allow that fact and our credentials to weigh against Weissberg's claim that I wish Bill Green ill. The congressman would be much better served by a strategy that focuses attention on his abilities and his work, rather than on his opponent's real or perceived shortcomings. That Weissberg violates the silence he solicited from me is proof of one thing: Bill Green deserves better representation in this campaign.

James T. Severin III
Severin/Aviles/Associates/Inc.
Manhattan

Well Bread

THANKS TO IRENE SAX FOR MENTIONING two of our favorite underground bakeries, D&G and Vesuvio ["Underground Food," October 29]. I thought your readers should know that Mary Jackson donates D&G bread to us for the homeless and hungry, and that under the leadership of Vesuvio's Tony Dapolito, Community Board 2 has worked with us in numerous ways to improve the quality of life for some in lower Manhattan. These people do much more for us underground than bake great bread.

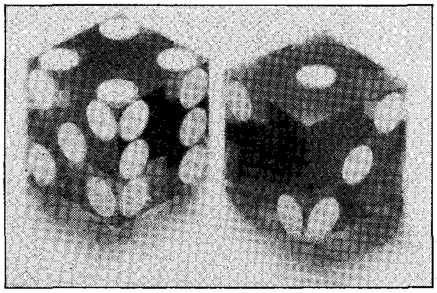
Joel Sesser
Executive director
The Bowery Residents' Committee, Inc.
Manhattan

A Dicey Problem

MAYBE TIFFANY'S HAS A BIG GAMBLE BEcause it is playing with loaded dice ["Tiffany's Big Gamble," by Anthony Haden-Guest, October 15]. As any dice player knows, opposite faces of a true die total seven. Both dice in your article's illustrations clearly show the four and the three on adjacent sides.

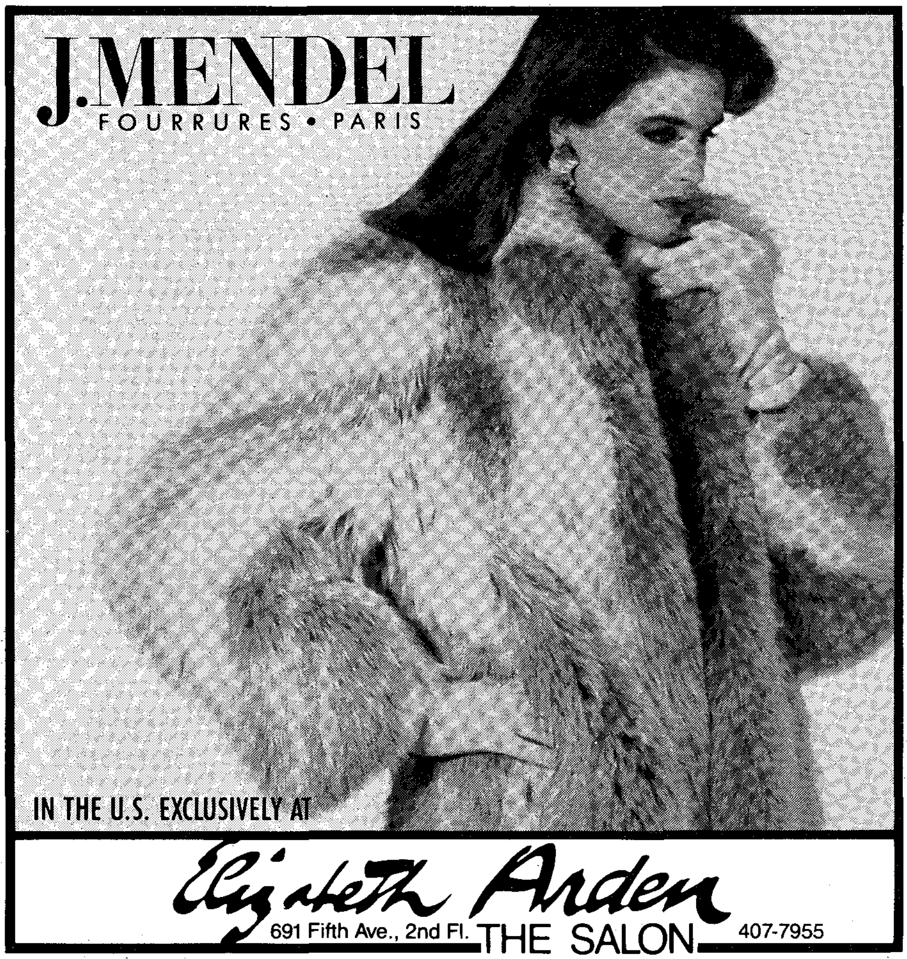
Myron R. Myerson
Staten Island

Editor's note: The dice used in *New York* Magazine's illustrations are game-playing dice, not the precision, or perfect, dice used in casinos and pictured below. ▬



Precision dice: *Opposite faces total seven.*

Photograph by Donal Holway.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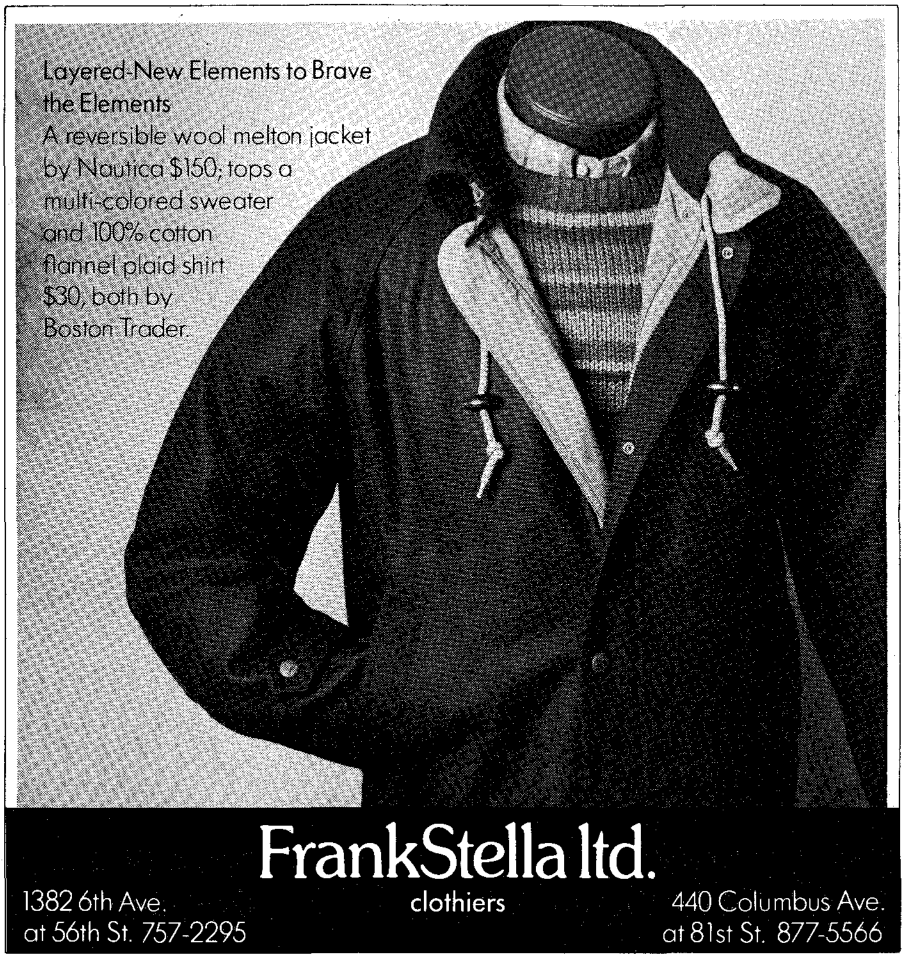
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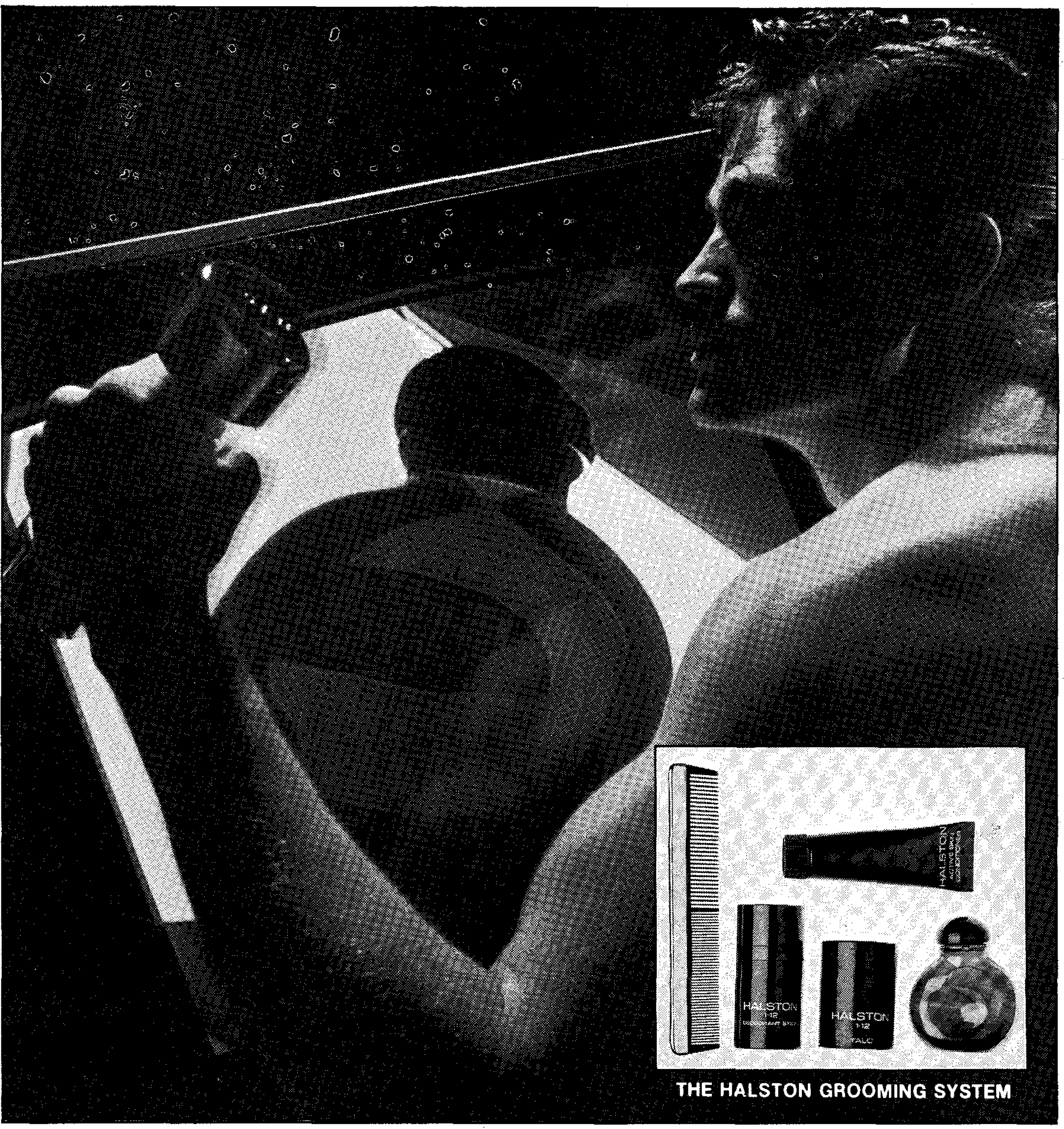

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Documents Suggest That Utility Knew About Three Mile Island Danger

A GROUP OPPOSING THE restart of the Three Mile Island nuclear plant has obtained documents that it says show that officials covered up the danger of a 1979 meltdown for two days.

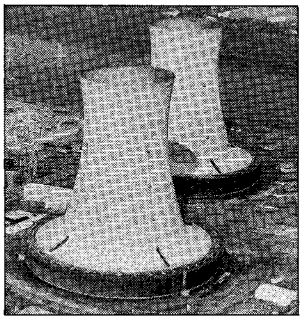
The reactor core was severely damaged in a March 28 accident—but General Public Utility, owner of the plant, didn't announce this until March 30, when it said it first got the information.

But according to notes taken by GPU engineer James Moore, on March 28, the plant's lead electrical engineer, Richard Bensel, told him the core's temperatures were greater than 2500 degrees. The notes have been turned over to the Government Accountability Project, whose lawyers are representing Three Mile Island Alert, the group opposing the restart of the second, undamaged reactor.

In a deposition to the lawyers, another GPU engineer testified that the plant's chief instrument engineer, Ivan Porter, took other readings that showed sections of the core to be over 2200 degrees, the Nuclear Regulatory Commission's maximum acceptable temperature. Porter has denied taking these readings. Control-room instruments also showed a hydrogen "burn," indicating core damage.

"With temperatures at that point, one NRC commissioner said he'd have called for evacuation," said one of the lawyers, Lynne Bernabei. "Failing to understand two basic signs of reactor-core damage is unbelievable." Bernabei has also obtained a confidential March 29 memo in which a utility vice-president, Bernard Cherry, told GPU president Herman Dieckamp that an early press release issued by the GPU subsidiary that ran the plant "substantially" underplayed "the seriousness of the incident."

Utility spokesman Doug Bedell denied there had been a cover-up. "It took two days to interpret that the high temperatures and the hydrogen indicated that there had been severe damage," he said.



TMI: *Core case.*

Apt Flap for Gutfreunds

IF SOCIAL LIONS SUSAN AND JOHN GUTfreund think they're going to slip quietly into their new duplex at 834 Fifth Avenue, they're mistaken: The apartment is at the heart of new squabbling over the estate of late Revlon founder Charles Lachman.

The dispute centers on the value—$690,000—placed on the apartment after Lachman's death, in 1978, by an appraiser hired by one of the estate executors. The eighteen-room duplex "was worth at least $2-million," Leonard Bisco, lawyer for Lachman's children by his second wife, charged last week. Soon afterward, smaller apartments there sold for $1.1 million and $3 million, he claimed. The Gutfreunds are reportedly paying about $6.5 million.

The law firm Sullivan & Cromwell represents the executors of the Lachman estate, as well as Jaquine, Lachman's fourth and last wife. Lachman left Jaquine half of his $33-million estate, but the apartment's value, said Bisco, was to be counted against her share. Bisco's clients and another Lachman child will increase their $4-million share if Bisco—who is threatening to file objections to the final accounting of the estate—succeeds in cutting Jaquine's share.

Donald Christ of Sullivan & Cromwell wouldn't comment on the appraisal. Did the firm's representation of both the executors and Jaquine constitute a conflict of interest? That was "thoroughly dismissed by thirteen judges," said Christ. As for the duplex, the sale is going through, but the "stunned" Gutfreunds may soon have appraisers trooping through their celebrated dinner parties.

Gutfreund: *"Stunned."*

Nader to Fritz: Do 'Donahue'

IN THE WANING DAYS OF THE PRESIDENTial campaign, consumer crusader Ralph Nader became convinced that Walter Mondale could become president if only he would make an appearance on the Phil Donahue show.

Encountering John Anderson in an airport a month ago, Nader told the former presidential candidate, who was head of Independents for Mondale/Ferraro, "You've got to get Fritz on *Donahue* if he's going to win."

Nader's idea: *Phil and Gerry.*

He made the same pitch to John Riley, a senior political adviser for the Mondale campaign. After that, Nader took his crusade to the public. In a piece on the op-ed page of the New York *Times* a couple of weeks ago, he argued that *Donahue* has "ten million viewers" for his morning interview show and that Geraldine Ferraro as well as Mondale should take advantage of this kind of opportunity.

Ferraro finally accepted the talk-show host's long-standing invitation to all candidates, and appeared on *Donahue* last week. But after becoming the Democratic nominee, Mondale did no interview shows on national television except for the *Today* show.

"I'm glad they listened to me and the other people who thought it was vital [for Ferraro to show], but it should have been Mondale," Nader told *New York*. "Millions of people under 30 think Mondale is a Los Angeles suburb," he said.

Photographs: top, A.P./Wide World; center, Sara Krulwich/New York *Times*; bottom, Tony Palmieri/*WWD*.

Top Reagan Officials Mulled P.R. Value of Korean Air Crash

JUST HOURS AFTER THE downing of Korean Air Lines Flight 007, administration officials are said to have discussed "exploiting" the incident against the Soviet Union—even though it wasn't known then if the plane was destroyed deliberately.

According to an intelligence source, Secretary of State George Shultz; Lawrence Eagleburger, then undersecretary for political affairs; Richard Burt, then State's political-military director; CIA chief William Casey; National Security Adviser William Clark; and presidential counselor Ed Meese decided in a video conference that the incident could be used to quell European opposition to Pershing missiles.

Shortly after that discussion is supposed to have taken place, Eugene Carroll, a retired rear admiral who is deputy director of the private Center for Defense Information, was with Burt and Malcolm Toon, the former ambassador to Moscow. "They were saying, 'We've got 'em.' Burt's position was that we were going to extract our measure of value out of the thing," Carroll told *New York.* "We didn't know then, and we still don't know, whether the Soviets knew it was a civilian airliner, but there was this predisposition to look for buttons to push and levers to pull, to back up the thesis of an evil empire."

A State Department spokesman had no comment for the record. But a source close to Burt denied any desire at the department to exploit the crash. There had been talk of contacting U.S. embassies in Europe to gauge "if there had been any reaction over there," the source said, but even that was nixed, "because it was thought it would be unseemly."

The source said he personally knew of only one other similar discussion: "There was a White House meeting at which someone in this administration from the right-wing side wanted to get a P.R. guy in to mount a Madison Avenue–style campaign," he explained. "He was courteously listened to, but the idea disappeared without a trace."

'Pacific' Billing for Prince

HAL PRINCE HASN'T SEEN THE CURRENT revival of *Pacific Overtures,* which he originally produced and directed, but he has higher billing than the current director, Fran Soeder. That's no accident, and in what could become a theater trend, Prince has also managed to win a chunk of the box office for himself.

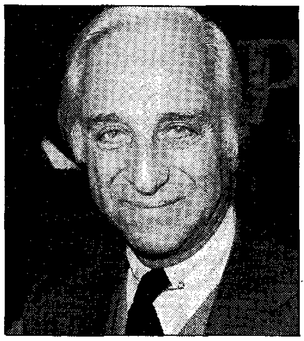
Directors and producers have been lobbying for a share in revivals, and Prince, who lost about $450,000 on the original show, contended that Soeder, his assistant on *Sweeney Todd,* was using some of Prince's staging, according to a source close to Prince's office. Prince "was so stirred up that when the first ad for the revival ran in the *Times* it didn't name a director," another source close to Prince said.

A Broadway lawyer who is a friend of Prince's said the new producers settled with the director after Prince pointed out that he might be able to block the revival using a technicality in his original contract.

Gerald Schoenfeld of the Shubert Organization, which is co-producing the revival, denied any controversy with Prince: "We recognized that he made a contribution to the show. However, Fran Soeder has made his new and individual creative contributions as well."

In any event, Prince's coup pleased Mort Mitosky, a David Merrick associate who also lost heavily on the original *Overtures.* Allowing an original production company to share in a revival is a vital incentive to theatrical investors, Mitosky argued. But another industry executive said that if the trend continues it could have a "frightening" economic outcome for producers doing revivals.

Flight 007: *P.R. possibilities?*



Samuels: *Not a Koch ally.*

Prince: *Well billed.*

Koch Misses Samuels Rite

MAYOR KOCH, WHO LAMBASTED WALter Mondale for not attending the Al Smith dinner a few weeks ago, now has an absenteeism problem of his own. Friends of Howard Samuels, who died October 26, say they are upset Koch didn't attend Samuels's politician-packed funeral. Instead, he went to greet the winner of the New York City Marathon.

"Koch couldn't miss being on national TV," griped a business friend of Samuels's. "The consensus is that it was typical Koch. I think it was bad form."

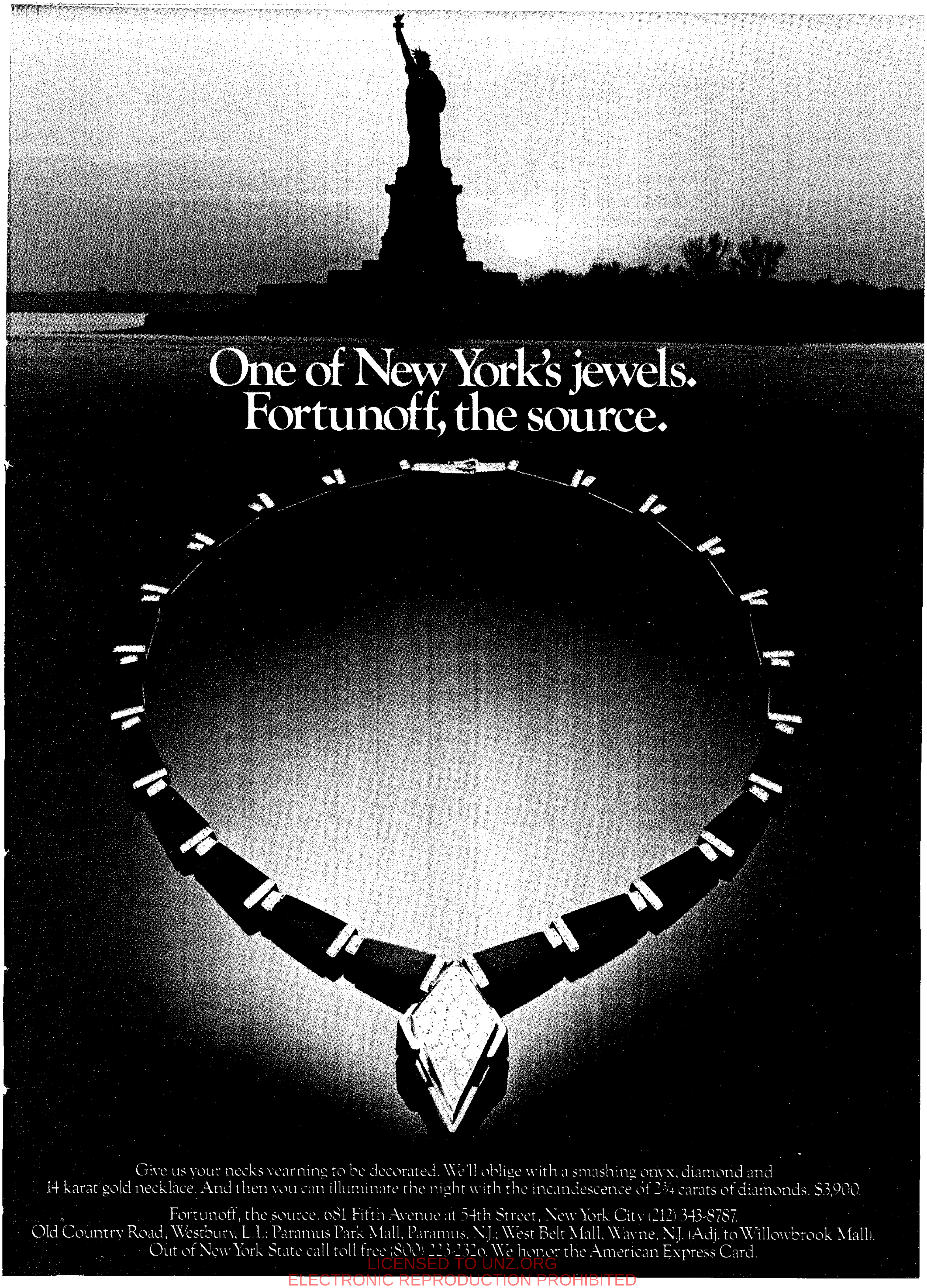
Onetime Samuels aide Ken Auletta demurred. "They were never political allies," he said, adding that when Cuomo faced Koch in the 1977 mayoral primary Samuels ran Cuomo's campaign. "Besides," he added, "Koch did come to a later service." A Koch spokesman called the marathon a long-standing Koch commitment and confirmed Koch's visit with the Samuels family.

Restaurant Sues AT&T

THE OWNERS OF THE QUILTED GIRAFFE are suing AT&T for allegedly reneging on an agreement to give the restaurant space in the company's new Madison Avenue headquarters.

AT&T had won Planning Commission approval for a "top-line" restaurant in an area initially slated for shops. "They had offered me a good rent, but now I think they were using me to get a permit and put in a large place that will pay much more," charged Quilted co-owner Barry Wine, who said he will keep his restaurant on Second Avenue. AT&T refused to comment.

Photographs: top, Fred McDarrah; center, UPI/Bettmann; bottom, A.P./Wide World.



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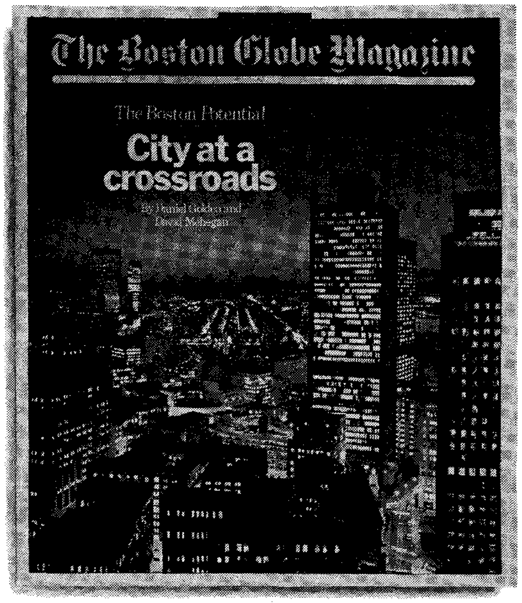
The Boston Globe Magazine
The Boston Potential
City at a crossroads

Guess which has the most ad pages?

Guess again.

This may come as a total surprise. But the fact is, *The Boston Globe Magazine* runs more ad pages than many national consumer publications. More than *Good Housekeeping, Seventeen, Reader's Digest* or *Woman's Day.* More than *McCall's, Architectural Digest, Playboy* or *Family Circle.**

And when you consider *The Boston Globe Magazine* is a Sunday rotogravure magazine, it's even more surprising that there's no better way to reach New England's high-powered, upscale market.

In fact, with a circulation exceeding 793,000,** *The Boston Globe Magazine* now reaches 80% of Greater Boston households with incomes of $50,000+.***

For more surprising information, call Globe ad director, Jack Reid, at (617) 929-2103.

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"The Globe's here!"

**Magazine Age*, August, 1983. Among 221 consumer magazines listed by *Magazine Age, The Boston Globe Magazine* ranked 21st in total ad pages.
**ABC Publisher's Statement, 3/25/84. ***Scarborough Report for Boston, PMSA 1984.

On Madison Avenue/Bernice Kanner

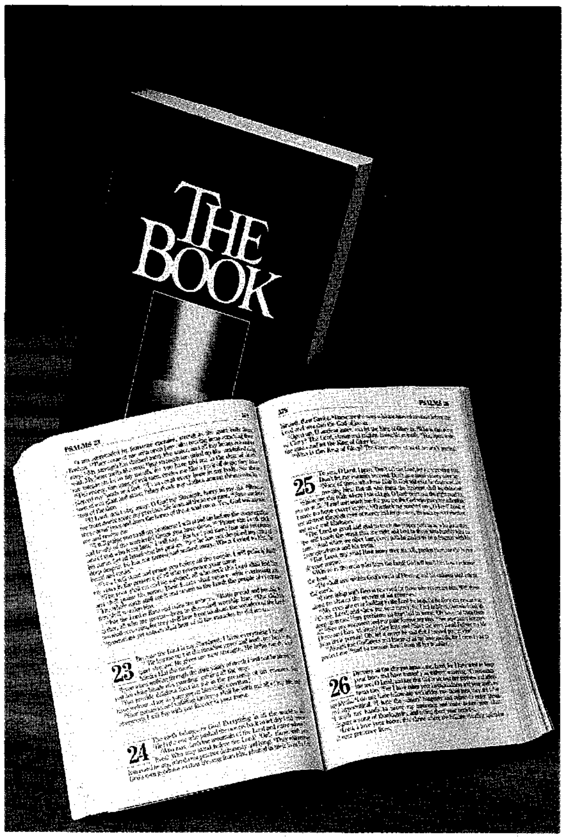
WAR OF THE WORDS

The Good Books

SALT OF THE EARTH. APPLE OF MY EYE. Feet of clay. By the skin of your teeth. The blind leading the blind. The writing on the wall. What do these expressions have in common? They're all clichés, of course—but more important, they all come from the same, perhaps surprising, source: the Bible.

The fount of all these phrases may be as old as the hills, but it's being hawked in a brand-new way, a way traditionally associated more with promoting a new granola cereal or le Carré thriller than with spreading the awesome Word. There's as much fire and brimstone in the marketing methods used here as in any of the battles played out in the pages of the Old Testament. For the $180-million Bible business is one tributary of the fastest-running stream in the book-publishing industry: religious books. Indeed, saith the Association of American Publishers, sales in that category have climbed 287 percent in the past decade, from almost $118 million in 1972 to $455 million last year.

The Bible has been the mainstay, though its royalties are scattered among the hordes of publishers that are cashing in on the handiwork of Matthew and John, Moses and Ezra. More than 2,500 English-language editions of the Bible were published in this country between 1777 and 1957, according to *The English Bible in America.* And today, more than 500 Bibles flood the market. There's the Revised Standard Version from no fewer than six publishers (more than 50 million sold since 1952), a modern-language version dubbed *The Living Bible* from Tyndale House Publishers, and *The Good News Bible* from the American Bible Society. Several companies put out *The New American Standard Bible,* a modern translation by the Lockman Foundation, the university presses of Oxford and Cambridge publish the New English Bible, and the International Bible Society offers *The New International Version Bible.* There is a reference Bible from Zondervan and, from the Reader's Digest Association, a condensed Bible that, upon publication in 1982, made several best-seller lists.



Simply divine: *Tyndale's "modern language" paperback.*

Thomas Nelson Publishers, the giant of the field, is among the publishers of the No. 1 Bible, the King James Version, and two years ago—after several years of test marketing, seven years of study by 130 scholars, two nationwide surveys, and $4.5 million spent on research and development—introduced a modern update, the New King James Version. The paperback edition is called *The Bible*—a title that, miraculously, Nelson was able to copyright—and together the two books have racked up sales of more than 3 million copies in their brief span on earth.

The newest of the plain-speaking Bibles one-ups that title. Called, simply, *The Book,* this 1,285-page user-friendly edition of the world's all-time best-seller had its genesis seventeen years ago. Kenneth Taylor, then the director of publications for the Moody Press, had been reading aloud from the King James Version to his eight puzzled children. When they couldn't tell him what one of Paul's Epistles was all about, he summarized it. "Well, why didn't you say that in the first place, Daddy?" his eight-year-old daughter asked. During his 45-minute train commute to work the next morning, Taylor rewrote the epistle, eliminating the thees and thous, and tried it out on his kids that night. It appeared to be divine inspiration.

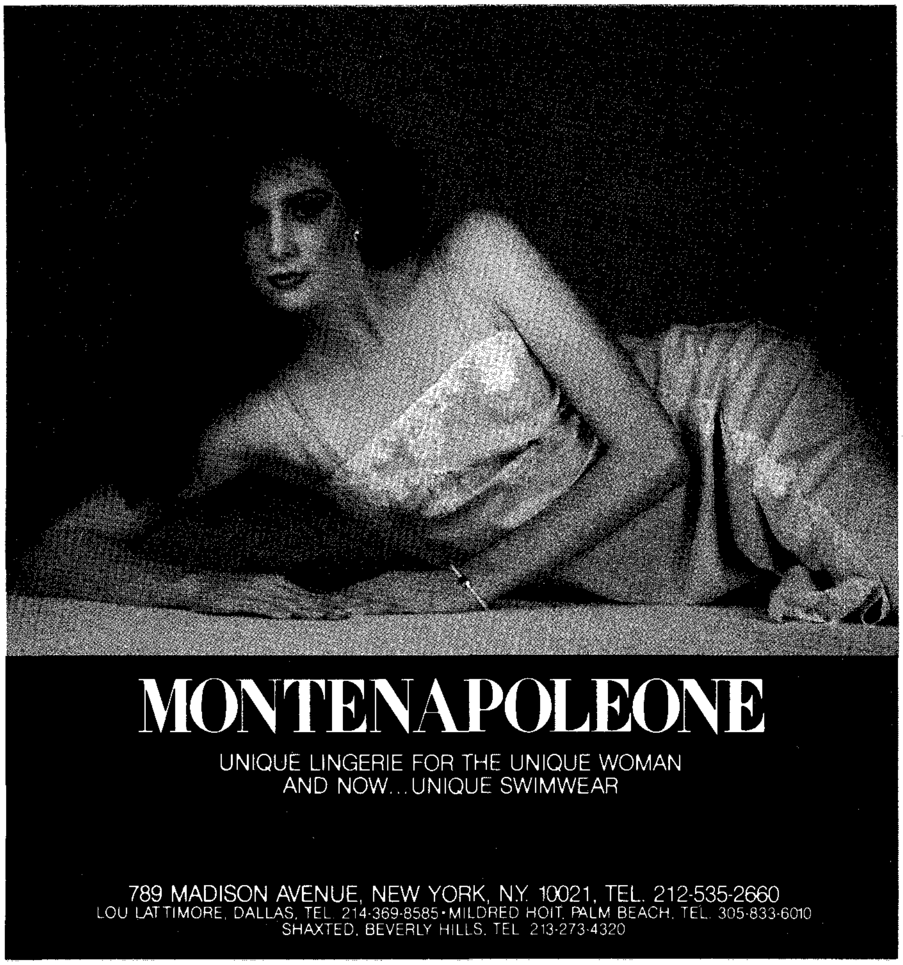
While working on the translation of another epistle one morning, he sensed in the rhythmic clatter of the train wheels a message from God: "Do all the Epistles . . . do all the Epistles." It took seven years and as many revisions to complete his mission—*The Living Letters.* Publishers yawned, but Taylor resolved that despite his feeble bank account and a brood of children that now numbered ten he'd publish the letters himself. Sales slogged along until the Reverend Billy Graham looked through a copy while convalescing from an operation in a Hawaiian hospital and promptly ordered 50,000 to give away on his broadcasts. Fortified, Taylor turned his attention to the prophets. The result: *Living Prophecies*—and the will to form his own publishing company devoted to God.

In 1962, he left the Moody Press to set up Tyndale House Publishers, named after William Tyndale, translator of the first New Testament printed in English. The company churned out *Living Gospels* in 1966, *Living Psalms and Proverbs* in 1967, and, in 1971, *The Living Bible.* The latter's success—some 29 million copies have been sold—laid the groundwork for *The Book.*

To make money in the land of milk and honey that is the religious-publications market, and to sway the skeptical, Tyndale is laying out $5 million to advertise *The Book,* the most ever expended in religious publishing. Nelson is retaliating with its largest advertising campaign in history—spending $2.5-million in two years and running ads in *USA Today* this winter. Indeed, the fourth quarter is the peak period for Bible sales, followed by the much smaller peak around Easter. Birthdays and graduations are also occasions when Bibles are given as gifts, and, says Douglas Knox, a vice-president at Tyndale, "believe it or not, there are a lot of wear-out and replacement purchases." Zondervan is running ads reminding people to "start your day with something nourishing"—the Bible is set out with orange juice and coffee—in such publications as *Fortune, BusinessWeek,* the *Reader's Digest,* and *Better Homes and Gardens.*

"Each new Bible introduced with

Photograph by Donal Holway.



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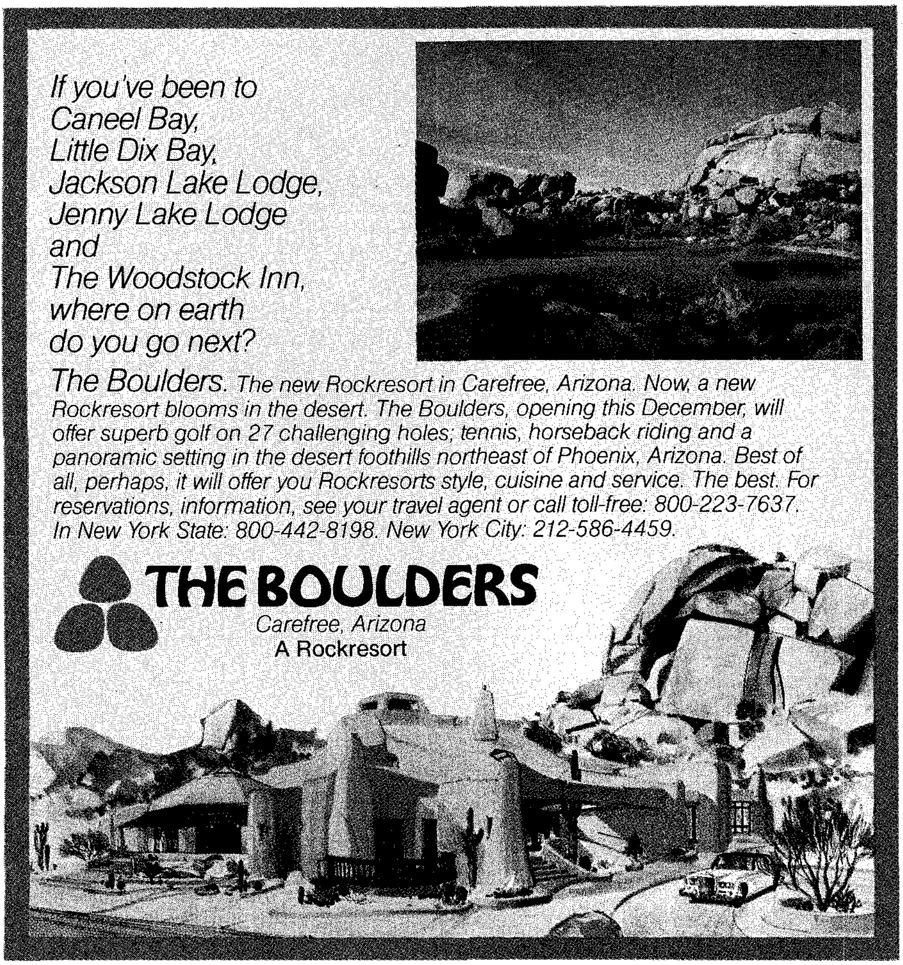


If you've been to
Caneel Bay,
Little Dix Bay,
Jackson Lake Lodge,
Jenny Lake Lodge
and
The Woodstock Inn,
where on earth
do you go next?

The Boulders. The new Rockresort in Carefree, Arizona. Now, a new Rockresort blooms in the desert. The Boulders, opening this December, will offer superb golf on 27 challenging holes; tennis, horseback riding and a panoramic setting in the desert foothills northeast of Phoenix, Arizona. Best of all, perhaps, it will offer you Rockresorts style, cuisine and service. The best. For reservations, information, see your travel agent or call toll-free: 800-223-7637. In New York State: 800-442-8198. New York City: 212-586-4459.

THE BOULDERS
Carefree, Arizona
A Rockresort

great fanfare tends to buoy the whole industry," says Knox. "We're not going for share of market and targeting to heavy users. We're going after non-users and trying to build the market." A print ad for *The Book* plays up the "love, suspense, wisdom and intrigue" that are all to be found in its pages. One television commercial to convert the heathen—it was used early this fall but was subsequently tabled—pitches *The Book* as a modern romance. "My beloved one is tanned and handsome," a woman in a frilly blouse and long white skirt reads to the camera. "His eyes are like doves beside the water brooks. His cheeks are like sweetly scented beds of spices." Such rapture comes from the Bible, she exclaims—though it could just as easily have come from the pen of Danielle Steel.

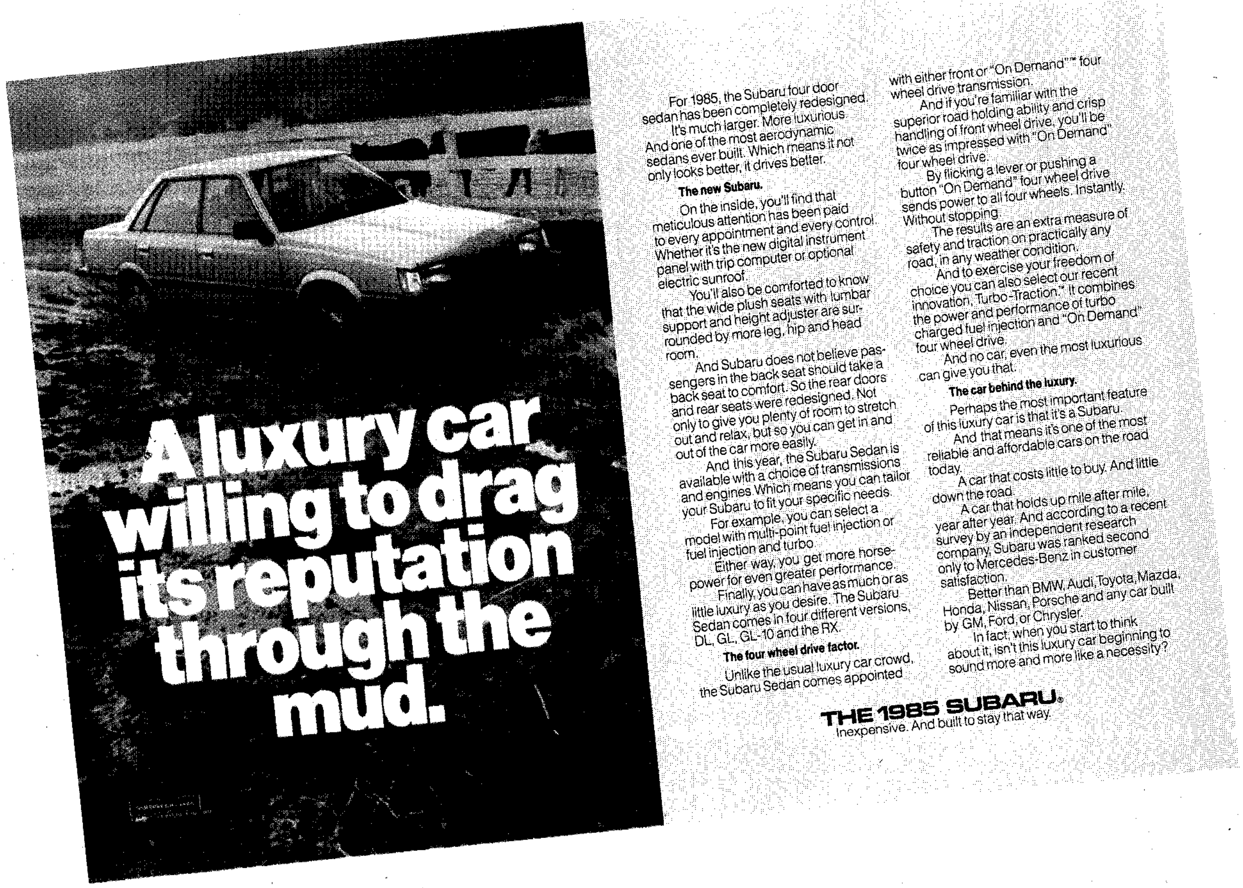
But Tyndale's most played TV spot is a hard-hitting comparative commercial, what it politely calls a "product-demonstration spot." "Your majesty . . . the translation you authorized," says an eager scribe upon presenting his monarch with the King James Version. But as the king starts to read ". . . thou wilt shew thyself pure and with the froward thou wilt . . . ," he puzzles over "froward" and "shew" and tosses the text aside with an exasperated groan. A voice-over then commends the version as "a beautiful translation of the Bible" but one that "many struggle to understand." Thus, the subtle criticism goes, "they may ignore it and never find out what they're missing . . . poetry . . . prophecy . . . excitement . . . and advice that makes life livable." All that and more is available in *The Book,* a "modern-language edition that opens up the Bible." The scene switches to the now jolly monarch. "I like a Bible I can understand," he says, "and for me, *The Book* is the best."

The Book is actually take two of *The Living Bible*—a generic title for the same readable text that meanders across one column instead of the Bible's traditional two—in different raiment. When Tyndale surveyed the 100 million or so Americans who don't regularly purchase or read Bibles, it found that the familiar black-leather package is the big put-off. "There's a stigma to reading it in public," admits Knox. "People worry that if they carry it on the subway others will think them fanatics, weirdos, eggheads, or—worse—out to convert." The most popular edition of *The Living Bible* is a hardback in green leatherette. The new version, complete with self-help advice, comes in both a deluxe cloth edition and a paperback with a teal-blue cover on which a beam of white light illuminates an open Bible. In focus groups, the blue won out over a completely white cover with embossed letters, a black-and-white one, and a four-

People weekly performs

"Subaru's sporty new models fit perfectly into the lifestyle of the People reader."

—David Wager
Director of Advertising
Subaru of America



A luxury car willing to drag its reputation through the mud.

For 1985, the Subaru four door sedan has been completely redesigned. It's much larger. More luxurious. And one of the most aerodynamic sedans ever built. Which means it not only looks better, it drives better.

The new Subaru.

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You'll also be comforted to know that the wide plush seats with lumbar support and height adjuster are surrounded by more leg, hip and head room.

And Subaru does not believe passengers in the back seat should take a back seat to comfort. So the rear doors and rear seats were redesigned. Not only to give you plenty of room to stretch out and relax, but so you can get in and out of the car more easily.

And this year, the Subaru Sedan is available with a choice of transmissions and engines. Which means you can tailor your Subaru to fit your specific needs.

For example, you can select a model with multi-point fuel injection or fuel injection and turbo.

Either way, you get more horsepower for even greater performance.

Finally, you can have as much or as little luxury as you desire. The Subaru Sedan comes in four different versions, DL, GL, GL-10 and the RX.

The four wheel drive factor.

Unlike the usual luxury car crowd, the Subaru Sedan comes appointed with either front or "On Demand"™ four wheel drive transmission.

And if you're familiar with the superior road holding ability and crisp handling of front wheel drive, you'll be twice as impressed with "On Demand" four wheel drive.

By flicking a lever or pushing a button "On Demand" four wheel drive sends power to all four wheels. Instantly. Without stopping.

The results are an extra measure of safety and traction on practically any road, in any weather condition.

And to exercise your freedom of choice you can also select our recent innovation, Turbo-Traction.™ It combines the power and performance of turbo charged fuel injection and "On Demand" four wheel drive.

And no car, even the most luxurious can give you that.

The car behind the luxury.

Perhaps the most important feature of this luxury car is that it's a Subaru.

And that means it's one of the most reliable and affordable cars on the road today.

A car that costs little to buy. And little down the road.

A car that holds up mile after mile, year after year. And according to a recent survey by an independent research company, Subaru was ranked second only to Mercedes-Benz in customer satisfaction.

Better than BMW, Audi, Toyota, Mazda, Honda, Nissan, Porsche and any car built by GM, Ford, or Chrysler.

In fact, when you start to think about it, isn't this luxury car beginning to sound more and more like a necessity?

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Inexpensive. And built to stay that way.

When you're a promising contender going toe-to-toe with the heavyweights, you need to make every opportunity count. For the last four years, Subaru of America has been advertising in People. People's performance has been a knockout.

"People is a perfect showcase for our entire product line. That's why People has been a major part of our schedule for four years. During that time, our inventory has declined from a 60 day to a 13-15 day supply."

That's year 'round selling power. But People can also help a new model come out punching right from the opening bell.

"For our major new introduction in 1985, we wanted to get the word out quickly. People was one of the most important magazines on our schedule, particularly for the new sporty model which fits perfectly into the lifestyle of People readers."

Contender or established heavyweight, when you step into the ring put People in your corner. People performs.

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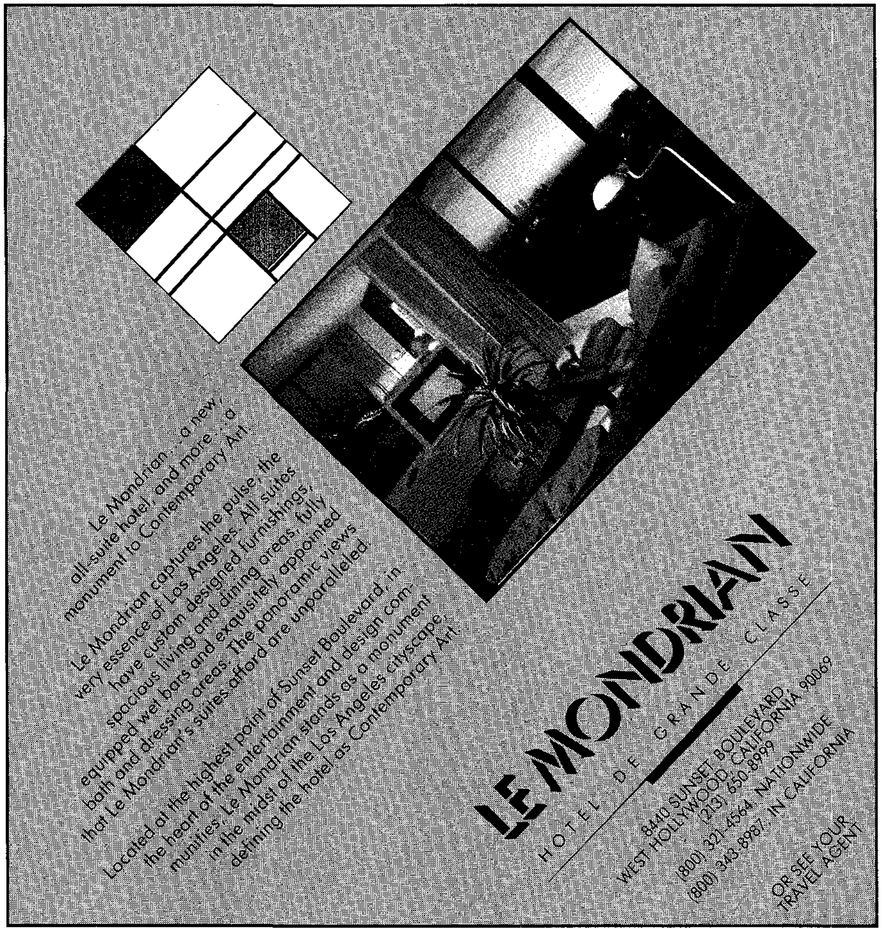

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color cover featuring a scenic sunrise.

The cover wasn't the only area thrown open to research. Focus groups also revealed that while people had great respect for the Bible they "got lost in it and couldn't understand it," says Knox. To redress that, Tyndale added a preface telling readers where to find guidance on marriage, depression, weariness—you name it.

The company relied on a two-year-old Gallup report on religion in America to find an untapped audience—"the biblical illiterates," says Thomas Dunkerton, a senior vice-president at Saatchi & Saatchi Compton, the ad agency for Tyndale and previously the creator of campaigns for Harlequin romances. The poll indicated that, according to 46 percent of the adults surveyed, religion was losing its influence on American life, and that about one person in four never consults the Bible. (Separately, Nelson found that in 1944 religion was the No. 1 interest of women and the eighth among men. In 1984, however, it was not even among the top ten interests of either sex.)

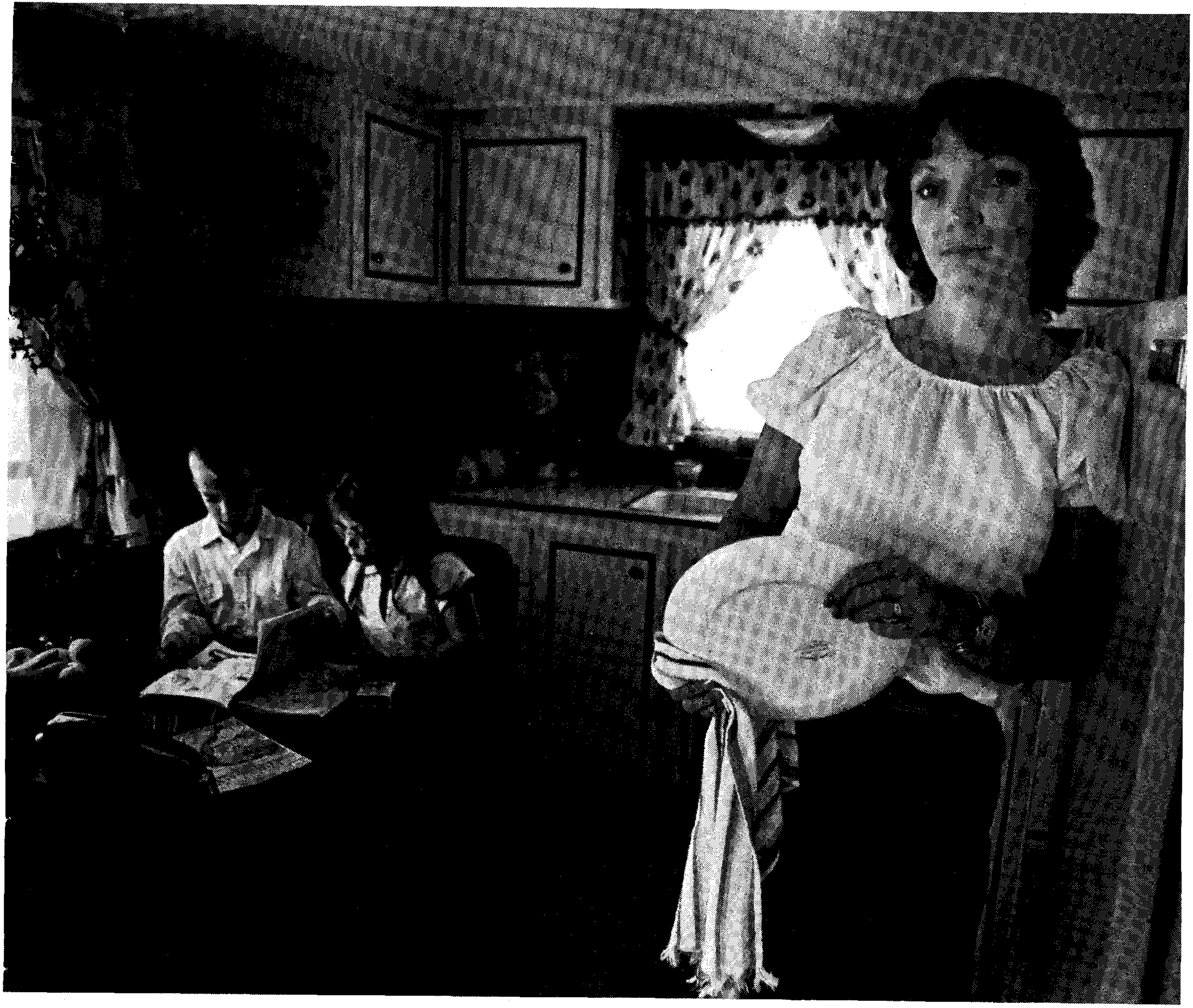
Perhaps the apathetic could be turned on by a modern English edition whose print wouldn't make anyone squint. In choosing this approach, Tyndale ignored the 15 percent of Americans who claim to read the Bible daily, the 18 percent who read it weekly, and the 12 percent who read it monthly. Readership is highest among older people, particularly the widowed: 27 percent of people over 65 dip into the Good Book daily, as do 34 percent of those who've lost their mate. Daily Bible readership is also high among Southerners, non-whites, and females, whereas 18- to 24-year-old college-educated, eastern urban males are the least likely to open it at all. The amount of Bible reading among Catholics is about a third of what it is among Protestants, and Protestants belonging to evangelical denominations tend to be, well, Bibliophiles.

Tyndale is trying to bring men into the largely female fold, running commercials with the baseball playoffs and NFL football games. It's also going after people of all ages and income levels, and distributing *The Book* almost anywhere they might be: department stores, supermarkets, drugstores, airports, and bus stations. With such wide availability, the company figures that by the end of the year some 1.2 million copies will be in customers' hands.

All this packaging, marketing, and advertising is the latest chapter in the greatest Bible-publishing story ever told. Will it work? Will it turn the world's most bought but perhaps least read book into the Christmas-season's sizzler? If it does, you can bet that—at Tyndale, at least—there'll be a lot of praising the Lord. ■

“All I had of my stolen children were their pictures.
Then you ran one of those pictures. Now I have my children back.”

Cindy Valenzuela, Los Lunas, New Mexico. Digest reader.



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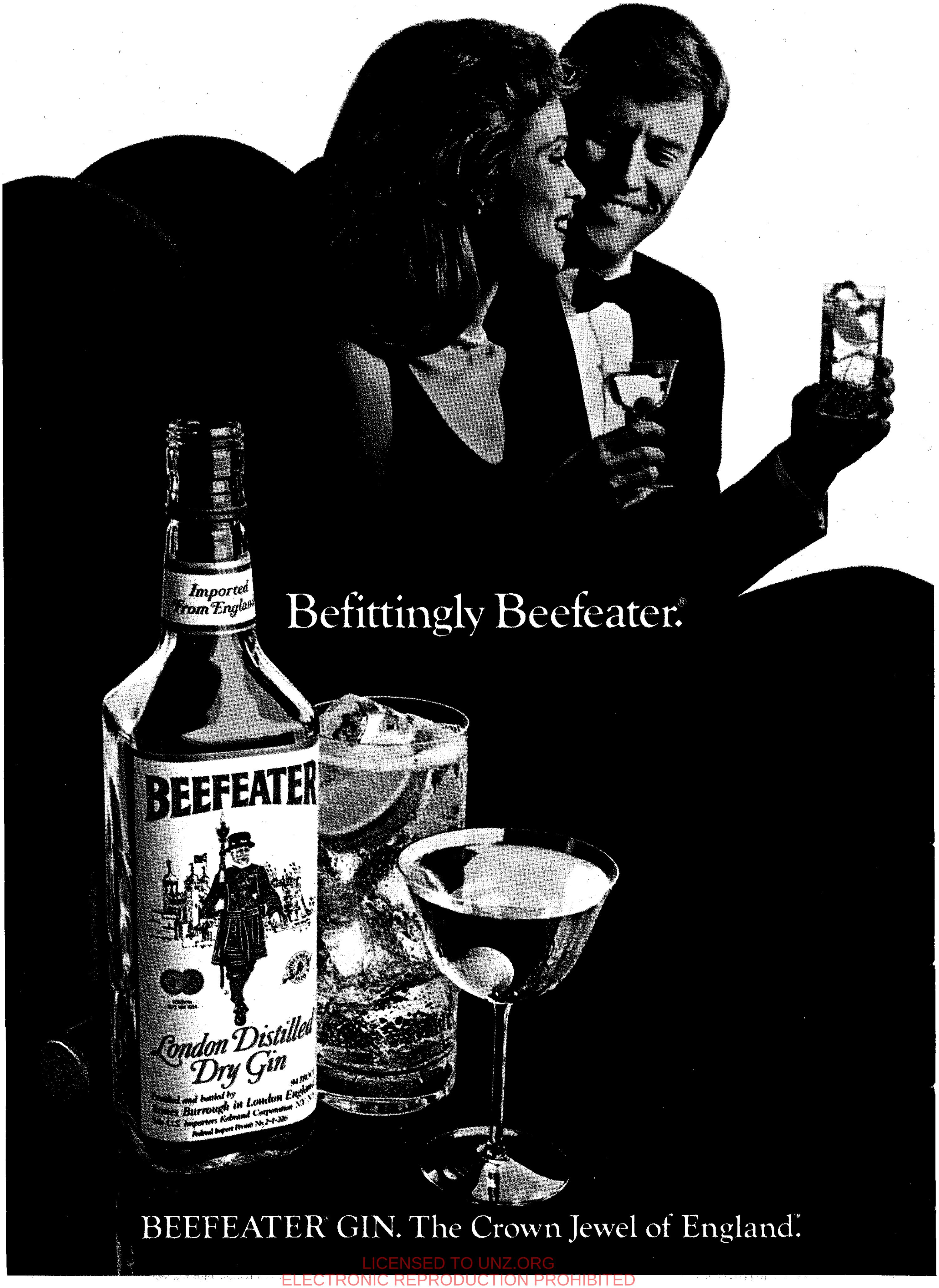
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The National Interest/Michael Kramer

CLIP AND SAVE

Calling the Election

FINALLY, SOME FUN. FOR SOME MONTHS now, I have been accused of favoring both candidates for the presidency. Either I am hopelessly indecisive or, as a journalist who likes to think he calls them straight, I must be doing something right. Actually, after watching the candidates debate, I'm reminded most of Adlai Stevenson's observation: America is a country where any child can grow up to be president—and that's just the risk you take. Still, someone has to win, so it's time to gulp and make a few predictions. I look forward to the mail.

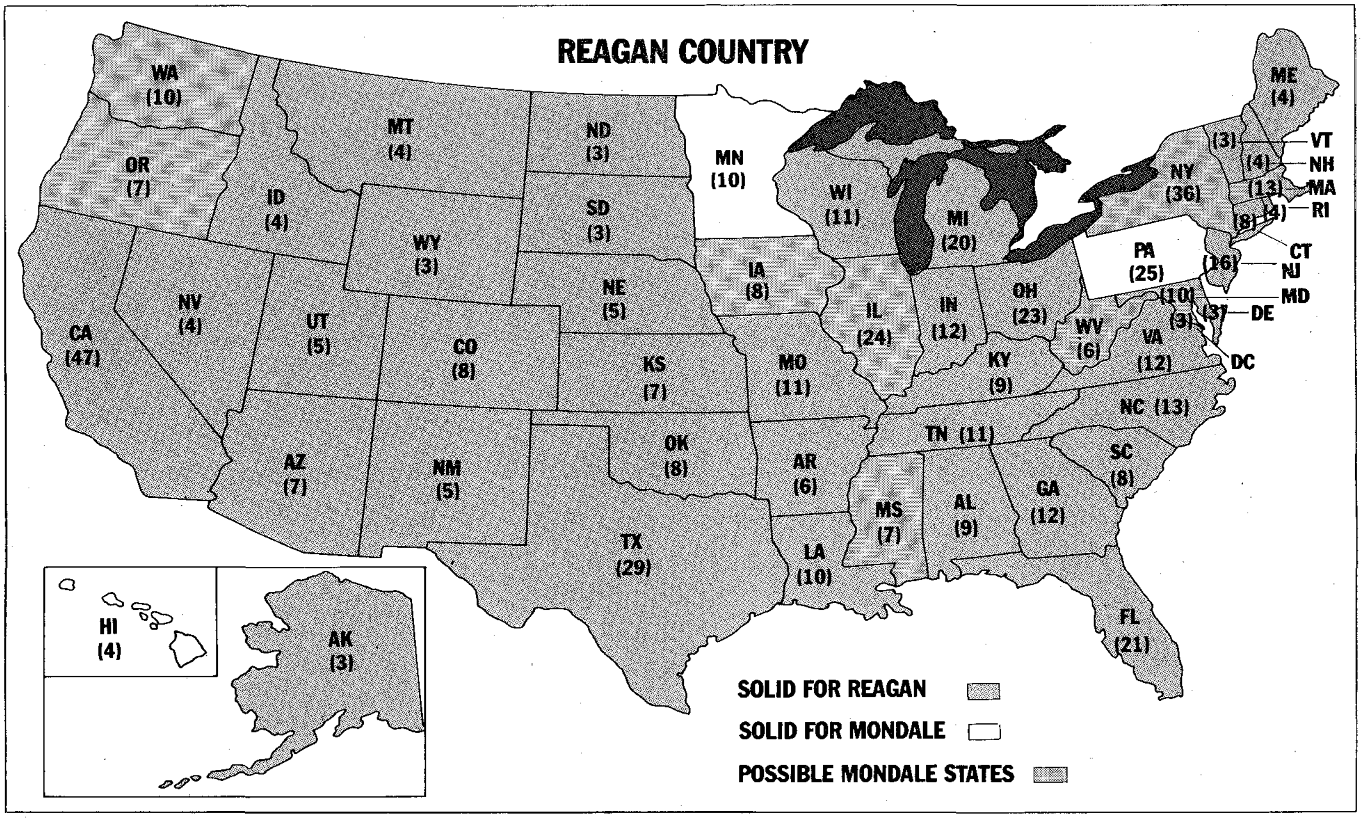
Two caveats: First, guessing an election's results six days beforehand is foolhardy—especially in the United States. In the past, massive shifts in sentiment have occurred in a campaign's final days. It could happen again. Second, about all those polls. I'm not a professional survey researcher, but I do ask questions, and this time around it seems that something has changed. People no longer have opinions—they offer analyses. Ask a young voter what he's going to do and you may well hear something like this: "I'm a baby-boomer, and although my generation grew up with Vietnam and Watergate and might therefore be considered more liberal than average, we are still concerned with our own financial well-being." You get the picture.

Okay, here goes:

Walter Mondale will wake up on November 7 another day older and deeper in debt. Ronald Reagan will win the presidency with a popular-vote plurality of eleven points. This is below the conventional wisdom's point spread, so let me explain. During the early part of last week, when the president stayed away from the campaign trail, the news was dominated by Fighting Fritz. At the end of his campaign and after having dabbled with many different stances, Mondale seems to have settled comfortably into his old song—traditional Democratic liberalism. In my judgment, it is this shift in strategy that has caused Mondale's crowds to swell. The true-blue Democrats who appeared confused when Mondale tried to dance to the middle of the political spectrum have finally seen their candidate's soul, and they're coming home. Also, my reading of the post-Kansas City-debate polls finds that the president's momentum crested early last week. What movement there is, is toward Mondale.

As for the states, I predict that Mondale will carry Minnesota, Hawaii, Pennsylvania, and the District of Columbia for a total of 42 electoral votes. Reagan will get 496, a landslide by any measure, since the number necessary for election is 270. There are also some states in which Mondale has a shot. These are places where Reagan now holds a commanding lead, but where the trend has been toward Mondale. Whether this continues and how fast it moves is something I can't even guess about. In no particular order, these states are Oregon (7 electoral votes), Iowa (8), New York (36), Illinois (24), Washington (10), Maryland (10), Massachusetts (13), Mississippi (7), West Virginia (6), and Rhode Island (4). The important point about these states is that even if Mondale captures them all and even if he somehow manages to get California, Wisconsin, Ohio, and Michigan, too, *he still can't win.*

Predicting these states is complicated by the question of black turnout. No matter what they say, most pollsters under-poll blacks. The result makes for nasty surprises, and this is especially true in Illinois and Pennsylvania, where urban blacks often vote in large numbers. In recent years, Jim Thompson and Dick Thornburgh, two Republican



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governors thought to be shoo-ins, only narrowly survived their re-election bids in Illinois and Pennsylvania because of this phenomenon.

As long as I've gone this far, I may as well move to the end of an even shakier limb. Here's how I think the internals will split:

Turnout will jump to 98 million, mainly because of increased voter registration. After the election, it will be determined that the Republicans' effort to sign up new voters was more effective than the Democrats'.

Mondale will get 36 percent of the white vote, down slightly from the already abysmal Democratic showings of recent years.

Reagan will get 64 percent of the male vote and 54 percent of women. Whatever the real numbers, I think the gender gap will be at least 10 points.

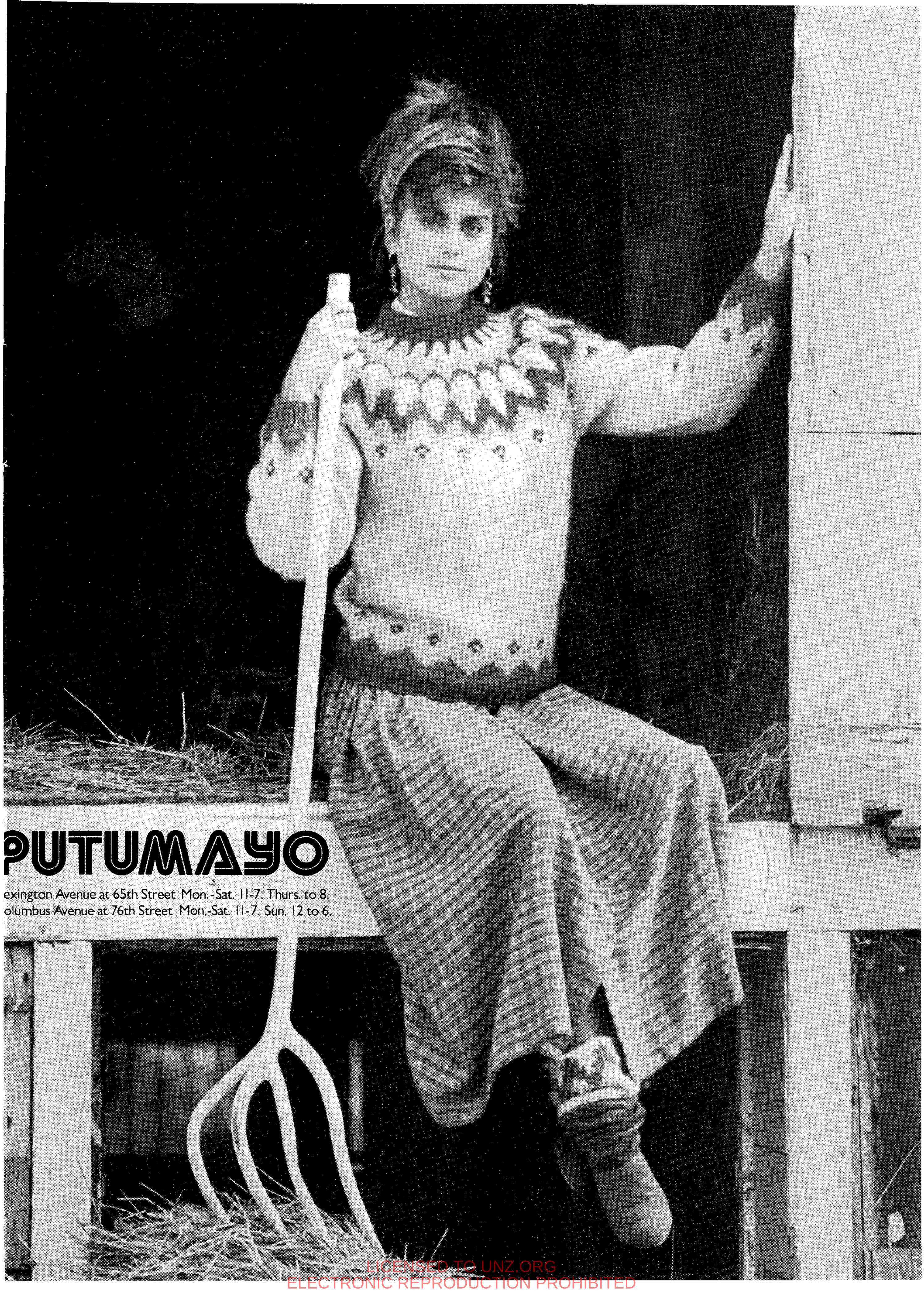
Reagan will get 60 percent of the 18- to 24-year-olds, the youngest voting group, and the one the GOP hopes will signal a realignment in political allegiance. (To this leap of faith, by the way, I say nuts. Reagan's landslide is being driven by the economy. If a recession occurs in 1987–88, the Democrats could come back strong.)

Reagan will take almost 40 percent of the Hispanic vote and a shade less, about 39 percent, of the Jewish vote. Reagan was doing better among Jews, but fear of the religious right outweighs Jewish concern about Jesse Jackson.

Reagan will capture less than 50 percent of the votes of union households. If you must have a number, I'd go with 46 percent. This reflects the "coming home" of *some* blue-collar voters, but it doesn't mask the fact that Lane Kirkland's all-out AFL-CIO push for Mondale has flopped. If organized labor can't deliver Michigan, it must be counted a big loser in the 1984 election.

In the House, I guess that the Republicans' net gain will be fifteen seats. This will not make up for the 26 seats lost in 1982, so Reagan will have a tough time putting together a coalition of Republicans and conservative Democrats. Whatever the agenda for Reagan II, the president will have a hard time getting it through Congress. Among the interesting races, I'd say that Jim Jones, the respected Democratic chairman of the Budget Committee, will be re-elected. So will Gerry Studds, the Massachusetts representative who admitted having an affair with a male congressional page. Dan Crane of Illinois, who confessed *his* affair with a *female* page, will lose. In Manhattan, Republican Bill Green will defeat Democrat Andy Stein.

As for the Senate, the Democrats will score a gain of two seats, the same increase they managed in 1972, when Nixon beat McGovern in a landslide. In Tennessee, Representative Albert Gore



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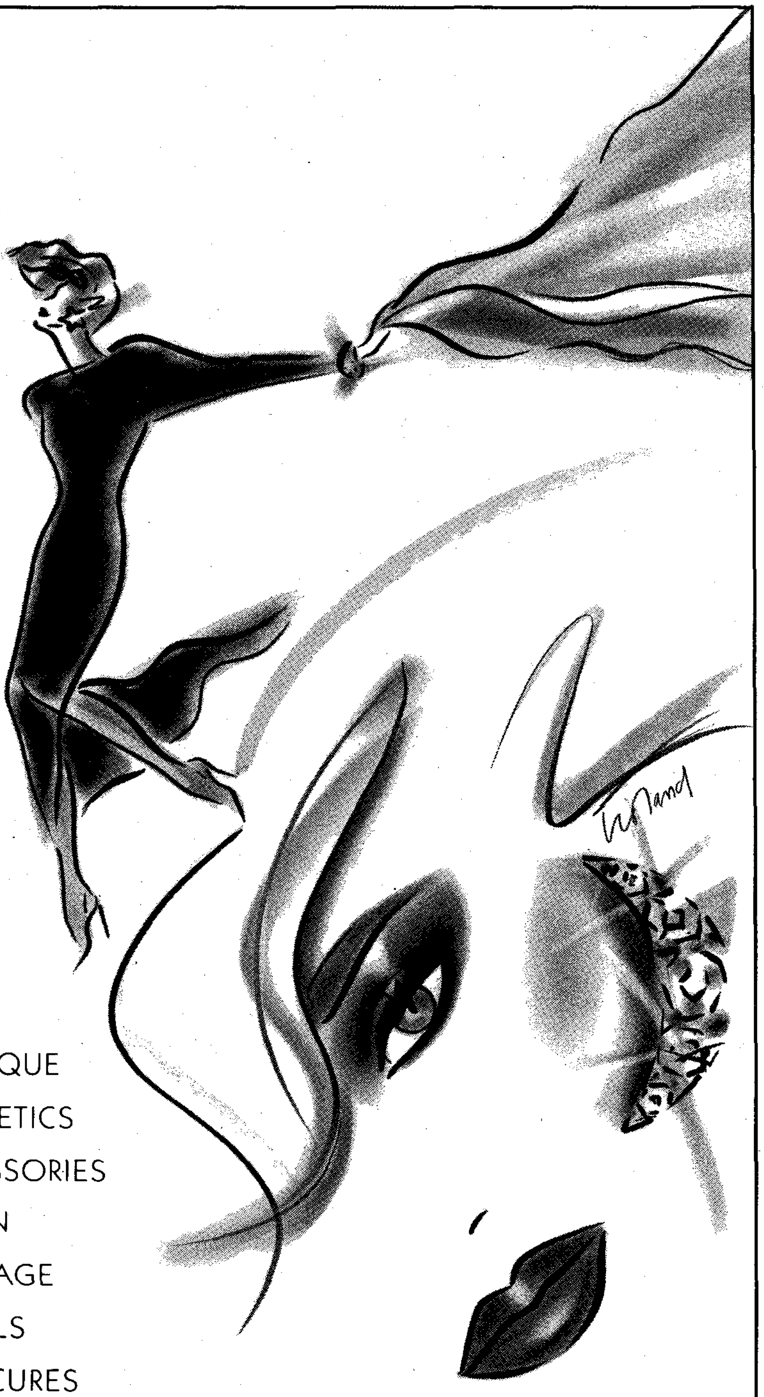

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will take the place of Senate Majority Leader Howard Baker, who is retiring. In Iowa, Robert Jepsen, a singularly ineffective senator, will lose to his Democratic challenger. I predict the survival of Charles Percy in Illinois and Thad Cochran in Mississippi, two Republicans believed to be endangered. Cochran and his opponent, Bill Winter, managed to wage the nation's most civilized campaign. Percy's pandering has been shameless. He deserves the boob award for his comment explaining his support of school prayer: Members of minority religions, said Percy, must learn to live in the real world. In North Carolina, Jesse Helms, the worst of the worst, will survive a tough challenge from Governor Jim Hunt—if I'm wrong anywhere, let it be here. Three Democrats with 1988 presidential ambitions are Senators Joe Biden of Delaware and Bill Bradley of New Jersey and West Virginia's governor, Jay Rockefeller, who's now running for the Senate. All three will win.

Among the governors, the only one I'll guess about is John Spellman, the incumbent Republican in Washington, who will lose.

Walter Mondale has faced a difficult, if not impossible, task. To a nation enjoying peace and prosperity, his message has often seemed to be little more than "Yes, you're happy—but you shouldn't be." This should not, however, excuse the considerable failures of his effort. Throughout the campaign, Mondale made just about every strategic, tactical, and thematic mistake in the book. He has no one to blame but himself—and this is particularly true because he tolerated the kind of internecine warfare among his supporters that can sink even the most brilliantly conceived campaign. One place to watch for the consequences of this problem is Cuyahoga County, Ohio. Cuyahoga takes in Cleveland and a few of its suburbs. For a Democrat to carry Ohio, he must come out of Cuyahoga with a plurality of between 100,000 and 125,000 votes. This year, Mondale will be lucky to leave Cuyahoga with a 70,000-ballot cushion.

In New York, I'll predict this for Reagan: The president's statewide margin will mirror his national victory—eleven points. Mondale will carry New York City with 53 percent of the vote. He'll carry Manhattan with 68 percent, but he will lose Queens. Reagan will win the suburbs, 65 to 35 percent, and he'll carry the upstate areas by 60 to 40.

When the follow-up studies are conducted, Ferraro will be regarded as a net loss for the Democratic ticket. I don't know if she'll run against Senator D'Amato in 1986, and with this cop-out, I will now retire from the prediction business. Clip and save this piece and call me on it. My mother will. ■

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FAST TRACK

HARD HATS

After the Flood

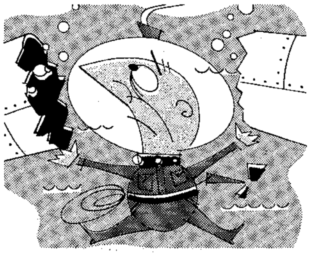
THE DISASTROUS WATER-main break that occurred not long ago beneath 72nd Street and Madison Avenue once again served notice on New Yorkers that the water-supply system is a great deal less sophisticated than the city itself.

Part of the problem is that more than half the city's 5,700 miles of underground water mains are iron pipes installed before 1930. Many of the pipes tend to become brittle from the modern vibrations of city traffic and subways.

City officials say they are waging a renovation campaign.

"We're replacing about 1 percent of the system every year," says Marty Engelhardt, chief of planning for the Bureau of Water Supply. "We can't do much more because of funding and because repair work can be disruptive."

Over the last few years, the city has tried new kinds of technology as a way of controlling the breaks. Since 1981, five vans with computerized audio equipment for detecting leaks have been conducting regular inspections around town. But the high-tech vans were not used when the East 72nd Street site was inspected two weeks before the most recent flood. The Bureau of Water Supply says it sent out two investigators with "primitive" sounding equipment who found only a "very, very small leak."



More lasting relief may not arrive until later this century when, according to plans, the city will complete a thirteen-mile-long tunnel, begun in 1970, that will reroute a good part of the water supply.

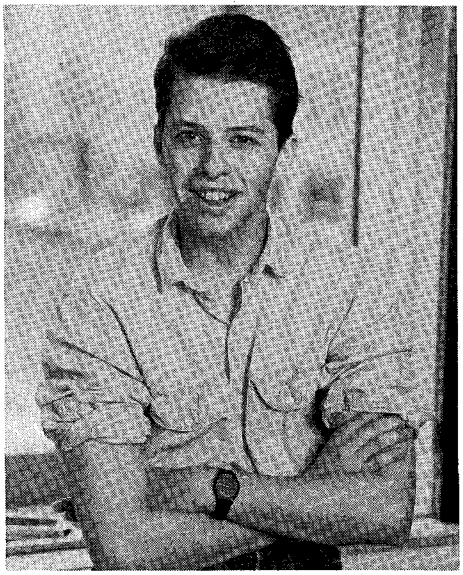
"That new tunnel will make some of these old pipes obsolete," says Thomas D. O'Connell, chief of strategic services for the Bureau of Water Supply. "For now, it's not as if other cities are more advanced than we are."

PETER BLAUNER

COMING UP

THE CRYER FAMILY'S SECOND ACT

IN JON CRYER'S FIRST YEAR OUT OF HIGH school, he won major roles in two Broadway shows and two Hollywood films. The second movie (*No Small Affair,* which opens this week) finished location shooting on the day of his nineteenth birthday, and Cryer came home to New York a month later to take over the lead in *Brighton Beach Memoirs.* One would expect, from these heady credits, another in the recent line of teenage matinee idols. But Cryer's success has to do not with looks but with bloodlines, breeding, and an acutely ironic intelligence.



"*16 Magazine* asked me for an interview, but I respectfully declined—I just don't think there are many girls out there screaming for Jonny," says Cryer, who has prominent ears and a nose that veers away from his eyes. Rather than discuss celebrity, he'd prefer to crack wise or talk about the "strange restraints" that film places on an actor trained for the stage. This should not really be surprising, since Cryer's parents are two worldly New Yorkers: actors David and Gretchen Cryer.

Jon's parents divorced when he was four, and he grew up backstage at one production or another. After his first performance, in JHS 104's *West Side Story* ("I was a mess—kinda fat, awful hair, blew my lines"), he told his mother that he wanted to be an actor. She said little, and sent him to the Bronx High School of Science. But she did put him through four summers at the Stagedoor Manor acting camp and another at England's Royal Academy of Dramatic Art.

Last year—before graduating from high school—Cryer was cast to replace Matthew Broderick in *Brighton Beach.* But seven weeks into rehearsal, he was fired ("They just said I wasn't ready—they were right"). After two weeks of melancholy, he started rehearsing *Torch Song Trilogy,* and went on to do a Robert Altman film (*O.C. & Stiggs,* still unreleased) and then *No Small Affair,* in which he co-stars with Demi Moore.

Back in New York, he got the *Brighton Beach* role he'd been sacked from the year before, and now he's settled into the routine of a Broadway star, with a few exceptions: He's working on a screenplay and hoping for *smaller* roles to help him hone his craft, he still lives with his mother on the Upper West Side, and he's having his tonsils out soon. Even so, success has its moments: "Two ex-girlfriends have called up to say how sorry they are for treating me badly in the past," he says. They'll have to move fast to catch up with Jonny.

ERIC POOLEY

Photograph by Bill Pierce/Sygma. Illustrations: top, Guy Billout; right, Terry Allen.

SOUNDS

The Carlyle's New Tuxedo Junction

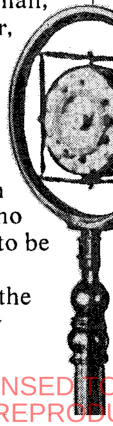
THE YOUNG MAN IN THE tuxedo, his hair falling over his forehead, approaches the couple at the captain's stand inside the Cafe Carlyle. "I'm not the captain," he says to them breathlessly. "The captain will be right back. I'm the bandleader." He races away.

When next seen, the bandleader is on the stand, surrounded by his string bass, his tuba, his bass saxophone—a lifetime supply of valves. He is Vince Giordano, and the other eleven musicians, wearing tuxedos and serious bow ties, are his Nighthawks.

"A Sophisticated 12-Piece Dance Band with the Big Band Sounds of the 1920's, 30's & 40's." That's the message on Giordano's business cards. Five nights a week, this elegant room in the Carlyle is home to Bobby Short, who constantly reminds people that lazy jellyfish do it. Sundays and Mondays were dark until Giordano's Nighthawks began barging in this fall. The saxophones swoop, the clarinets lilt, the trumpets jabber, the drummer doubles on glockenspiel, the trombone man plays his choruses into a giant megaphone, the singer pipes his vocals through a spring-suspended carbon microphone, and the light bulb inside the bass drum illuminates a scene of palm trees around a tropical lagoon. And when the band hits the break on King Oliver's "Sugarfoot Stomp," the Nighthawks all holler "Oh, play that thing."

"People tell me I'm crazy," Giordano says. "But I believe in this music. It's fun. It's harmless. Big bands now, they just get up and play. There's no introduction, no modulation, no endings. We don't make fun of the music. We don't get campy. We don't do vo-do-de-oh-do. We treat it with respect."

The respect begins with the 32-year-old Giordano, who often has to hustle to find his musicians. The night I sat on one of the plush settees that line the small, polished dance floor, the two-man trumpet section and one of the saxophones were substitute tuxedos.



At the start of each generous set, Giordano calls off all the tunes to be played. "Number 43, please," he says, and the band members scurry through the thick folders that rest against their chairs. "Number 134, please." He rattles off several more numbers, and the Nighthawks turn pages wildly. "The second book," Giordano announces. The first batch is replaced, and another folder is brought up from the floor. "Number 238, please." There are, it turns out, 500 arrangements in a steamer trunk in Giordano's Brooklyn home.

The first number is a driving "My Baby Just Cares for Me," taken a bit too fast for people to get off the settees. "We have room for one more couple on the dance floor," Giordano urges, introducing Duke Ellington's "Sophisticated Lady." In no time, four couples are fox-trotting. "Please" is played for the Wallaces from Canton, Ohio, celebrating their forty-sixth anniversary. The trumpets sound like horns in a Paris traffic jam, and the arrangement is something you might hear in an elevator. But "Ain't Misbehavin' " is next, and splendid. So one never knows. The trumpet work on "I Can't Get Started With You" is an uncanny re-creation of the Bunny Berigan solo. "Singin' the Blues" is a nod to Bix Beiderbecke.

When Giordano was still in his teens, he apprenticed himself to Bill Challis, who had arranged for Jean Goldkatte's band, in which Bix played. "Guys in their seventies, and they were trying to write a rock-and-roll hit," Giordano recalls. "I was begging them, 'Forget that stuff, let's talk about Bix.' " Now he gets to play all the Bix and Fats Waller and Ray Noble he wants.

Giordano has been leading various Nighthawks for eight years. "At first, we didn't play anything past 1934," he says. "But people wanted swing things too." Ahmet Ertegun is an important booster. The Nighthawks have played at William and Pat Buckley's anniversary party and the Yves Saint Laurent gala at the Metropolitan Museum, sharing the floor with a Lester Lanin orchestra. "Now we play a few of their songs, swing and society stuff, and they let us play a few of our songs."

He's back on the bandstand, introducing a number by "the great Jerry Gray." As I leave, the band has hit the break and is chanting, "Pennsylvania six five oh-oh-oh." VIC ZIEGEL

PRICES

HERE'S WHAT SOME BEAUTY treatments for men cost around New York these days:

☐ Pedicure at Georgette Klinger (501 Madison Avenue), $28.

☐ Scalp treatment at Philip Kingsley (16 East 53rd Street), $32.

☐ Hair highlighting at Clive Summer (645 Fifth Avenue), from $85.

☐ Facial at Mario Badescu (320 East 52nd Street), $40.

☐ Manicure at Glemby at the Plaza Hotel (Fifth Avenue at 59th Street), $10.

Photograph by Alon Reininger/Contact.

ON THE STREET

The Winning Look

THE NEWEST FASHION TREND among city kids is satin jackets with the name of Georgetown University, the oldest Jesuit school in the country, stitched across the front.

The appeal of the jackets is due not to any sudden religious revival but to the Washington, D.C., school's basketball team—the defending NCAA champions this year. Merchants around town say the jackets, retailing for anywhere from $50 to $75, are selling out. Why? Kids want to be associated with a winner.

"I'm selling about 250 of them a month," says Gene De Mayo, owner of De Mayo & Sons, a sporting-goods store in the Bronx. "They've gotten to be so big that kids are starting to buy other schools' jackets just to be different."

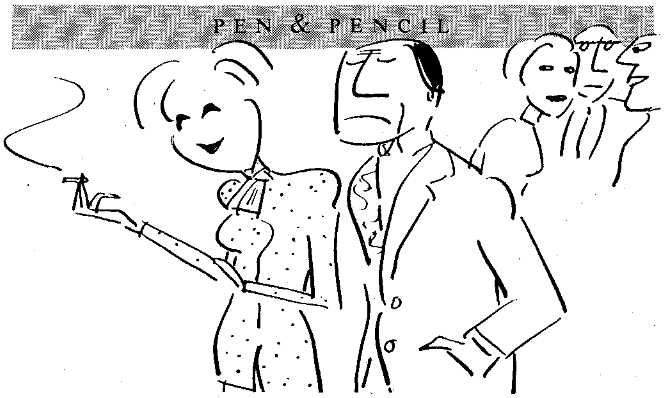
The jackets are licensed and manufactured by Starter Sportswear, a Connecticut company that also makes jackets for professional baseball, basketball, and football teams and their fans. According to David Beckerman, the company's president, jackets with school names have become overwhelmingly popular over the past two years because of the increased television coverage of college sports.

"We've sold about 10,000 Georgetown jackets in the last twelve months," says Beckerman. "Two years ago, Virginia was popular. This year, it's Georgetown."

However, in all the excitement, some kids still aren't sure where their favorite team plays.

"I asked a few customers where Georgetown is," says De Mayo. "Some said Georgia, a couple thought Oregon, and one said Guyana." PETER BLAUNER

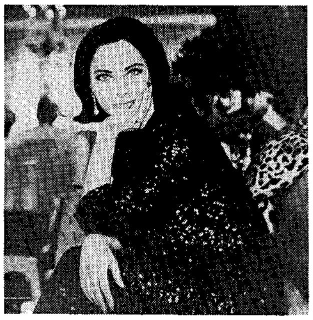
PEN & PENCIL



"Well, right now she's hot, and he's not. Or is it the other way around?" ANTHONY HADEN-GUEST

IN FASHION

THE LAUDER LADY AT 21



Phyllis Connor, 1963

THE WOMAN IN THE ESTEE Lauder ads has always lived well. Which is as it should be, since the ad campaign she's starred in for the past 21 years broke ground by selling cosmetics with tony ambience instead of simply the promise of romance. And it's obvious, judging by an exhibition of 21 photographs being held (for a week, beginning this Thursday) at Bergdorf Goodman, that photographer Victor Skrebneski has added to the Lauder lady's trappings over the years.

Back in 1963, when the model was Phyllis Connor, she had a pair of important earrings and heavy eye makeup. Karen Harris, circa 1967, got a borzoi and a maxi-coat. Then, in 1971, came Karen Graham.

Graham started off with only her chiseled nose and a silver choker. But she was soon to be seen lounging against a marble balustrade at her Long Island estate, wafting down her grassy *allées,* wading in the surf on her Caribbean vacation. By the eighties, she had retired to her drawing room, and was almost eclipsed by her Chinese porcelains, her collection of antique dolls.

What will life be like for Willow Bay, the new Lauder lady? More active, for one thing. Starker, for another. So far, her raiment has included a jogging suit. And she has to visit museums to be surrounded by *objets.*

Karen Harris, 1967

Karen Graham, 1975

Says Lauder's June Leaman, who helped to define what may be the most consistent campaign in cosmetics, "It's a pared-down approach to the good life."

NANCY MCKEON

OVERHEARD

A YOUNG WOMAN TO A friend as they stood in line to buy Lotto tickets:

"Well, I really disapprove of gambling, but this is the only way I could ever afford a co-op." J.W.

OVERHEARD

THE DINNER PARTY WAS AT designer Jay Spectre's New Canaan home, the last private dwelling built by Philip Johnson (who was present). Naturally, there was a tour of the house.

Geoffrey Beene (looking around the bedroom): "I see you've still got lots of lilies."

Jay Spectre: "Yes. And *lots* of money." A.H.G.

Photograph, top: Anthony Suau/Black Star.

HOT AIR.

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Gourmet
THE STANDARD OF LIVING.®

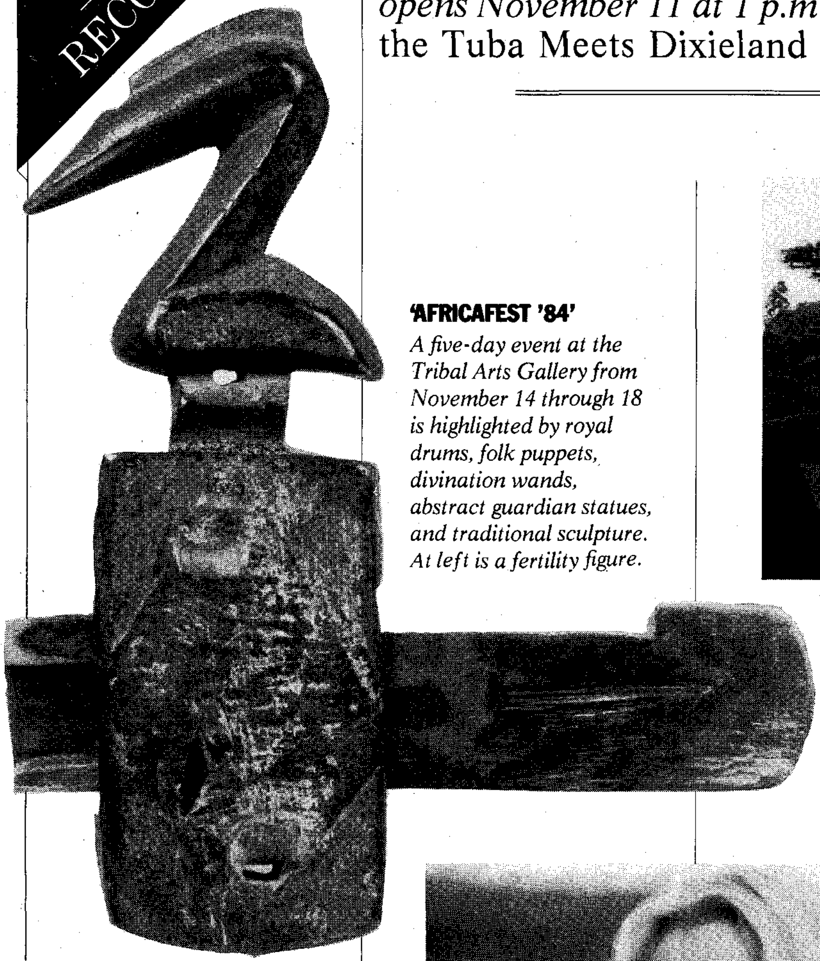
RUTH RECOMMENDS

BY RUTH GILBERT

The 92nd Street Y has a series of events for three- to six-year-olds and parents. It opens November 11 at 1 p.m. with Tubby the Tuba Meets Dixieland Jazz.

'AFRICAFEST '84'

A five-day event at the Tribal Arts Gallery from November 14 through 18 is highlighted by royal drums, folk puppets, divination wands, abstract guardian statues, and traditional sculpture. At left is a fertility figure.



'ELLIS ISLAND'

Richard Burton stars as the wealthy father of a bride, and Faye Dunaway is his own recent bride in this seven-hour mini-series airing November 11, 13, and 14 on Channel 2.

'ANNA—THE GYPSY SWEDE'

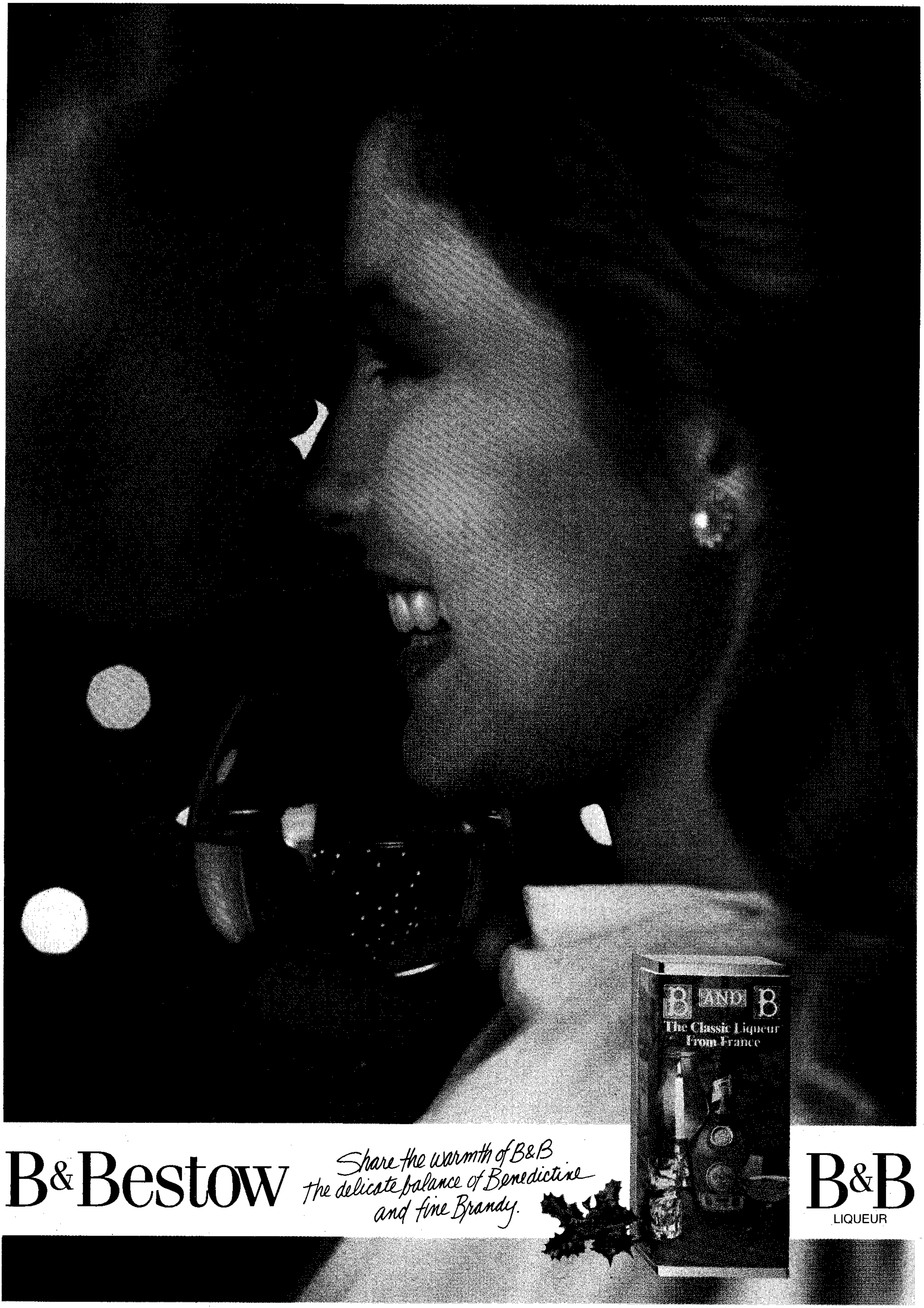
Viveca Lindfors stars in a one-woman show, which she conceived and adapted. Performances are held Sundays at the Writers Theatre beginning November 11.

'PARIS, TEXAS'

This Wim Wenders film tells of a man who searches for his wife (Nastassja Kinski) and child. It also features Harry Dean Stanton and Hunter Carson as the father and son, and opens November 9 at the Plaza Theatre.

'*LIFE*: THE SECOND DECADE, 1946–1955'

A collection of 200 photographs is on view at the International Center of Photography from November 11 through January 13, 1985. Below is one of Albert Schweitzer and a carpenter, taken by W. Eugene Smith in 1954.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MOTHER COURAGE

How a Plucky Woman Broke a $3.5-Billion Cocaine Ring

By Michael Daly

One day last December, a 30-year-old narcotics tycoon named Eduardo Mera went with his 19-year-old pregnant wife to the Sheraton hotel outside Miami. There Mera met Martha Torres, his newest distributor in New York. Torres was a large, handsome mother of four, and at 42, her black hair was touched with gray. Her clothes were simple but elegant, her makeup just right. Her nails had a fresh coat of red polish. She was a classic matriarch from Central America, and Mera seemed pleased to have recruited somebody with a bit more class than the average dope peddler. He apparently felt she had a great future in his organization.

"Don Eduardo already told me that I'm going to be the Al Capone of New York," Martha said to Mera's wife.

After chatting with Martha in the hotel restaurant, the Meras took her to see a house they were renovating. The conversation ranged from the perils of pregnancy to the problems of raising children to the joys of dancing. Mera had been drinking the night before, and he complained that he had a hangover.

"You should have one beer and that's all," Martha said.

At one point, Martha admired a gold watch Mera was wearing. Mera spoke of buying a second gold watch. He said, "One so that I can wear it in the morning, and another one so that I can wear it in the afternoon." Martha said her youngest son had recently discovered girls, and she hoped the cocaine profits would allow her to get him all the clothes he wanted.

"Don Eduardo, forgive my ignorance, but this business, where do they get it, from a plant?" Martha asked.

"What?" Mera said.

"The blow [cocaine]. They get it from a plant?"

"It's called coca. It's a chemical problem. It's a green leaf."

"After the treatment, it's converted to powder?"

"To a powder, yes.... And that, that little bit, is what kills people. The cause of so many deaths."

As they reached Mera's new house, the three were again talking about children. Martha said that she had gone on a sugar-and-bananas diet during her second pregnancy and that the baby had been twelve and a half pounds at birth. Mera's wife said, "Ay, very big." Martha said, "Ay, I almost died." Martha then got out of the car to admire the house.

"You invite me over when you have it ready," Martha said.

"Of course I will," Mera said.

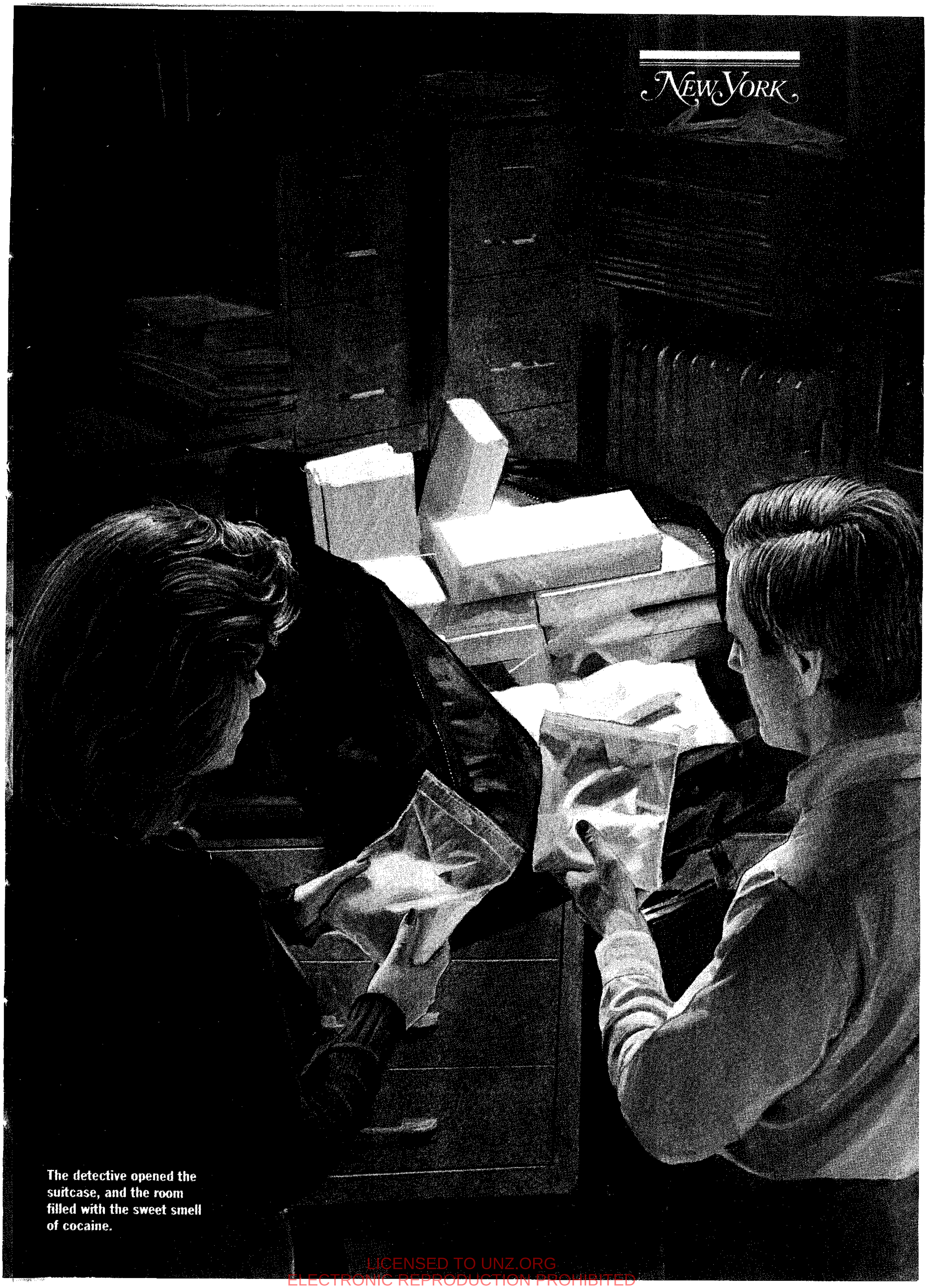
That night, Mera dropped Martha back at the hotel. She went directly to her room and removed a Nagra tape recorder from her purse. She then handed the recorder to Detective Robert Johnson of the New York City Police Department. A Spanish-speaking agent translated the tape, and Johnson once again remarked on the nerve of confidential informant No. SCT-84-0004. In just a few weeks, this improbable undercover operative had infiltrated an organization that had distributed $3.5 billion in narcotics. A proper lady who knew nothing of crime or police work had helped crack the biggest cocaine ring on record.

"She looked like somebody's mother," Johnson says.

Four months before, Martha had chanced upon a plastic bag of cocaine in the Manhattan jewelry shop where she worked. As she came to realize that she had happened into the midst of a drug ring, she went to the authorities and volunteered to go undercover. Always just one small slip away from discovery and death, she went from ferrying dope money to taking a kilo of cocaine on consignment to negotiating a $12-million deal. She played her role perfectly right up to the final moment, and the ring members apparently realized the truth only when they were handcuffed.

Through what is officially described as an administrative mix-up, the two top men in the ring were freed. They were tried in absentia, and Martha took the stand as the government's chief witness. For eight days, she gave the court a rare and detailed look at the workings of the Colombian narcotics trade. At the end of her testimony, the prosecutor asked why she had faced such danger for no apparent personal

Illustration by Alan Reingold



The detective opened the suitcase, and the room filled with the sweet smell of cocaine.

gain. Martha said her eldest son had fallen into the "trap" of drugs. A boy who had been kind and caring had become a stranger ruled by a hunger for cocaine.

"I thought if I were to cooperate, some other parents would not suffer how we have suffered with our son," Martha says.

IN NOVEMBER 1975, MARTHA AND PEPE TORRES LEFT what, for security reasons, can only be described as a rural town in Central America. They came to New York with their four children and stayed with relatives in Queens. Pepe eventually became a cook at P. J. Clarke's. Martha took a job at a dress factory and picked up a few extra dollars by bringing home piecework. The younger children quickly learned English and settled into school. Only the eldest son seemed unable to make the transition.

"He was the child of mine who was most sensitive," Martha says.

Then fifteen, the eldest son refused to go to school. He began fighting with his father and his brothers. He borrowed money and failed to pay it back. Eventually, Martha discovered that he was using drugs. As hard as life may have been in Central America, this was a problem she had never encountered in her native town.

"We lived in a town where people had enough money to eat," Martha says. "There was no money for drugs."

Over the months that followed, Martha took her eldest son to a series of doctors and psychiatrists. None of them seemed able to help. Twice, Martha sent the son home to Central America. Twice, he returned the well-behaved boy she remembered. Twice, he went back to snorting cocaine. Finally, he was hospitalized.

"We were losing him, and we didn't know how to save ourselves," Martha says.

The other children continued to do well. The only daughter got married. The second son, Jorge, learned from a friend how to set diamonds. He went to work for a jewelry firm and earned more than twice what his mother was making at the dress factory. Martha got Jorge to teach her the trade, and she landed a $450-a-week job. She saved enough money to open a small business of her own.

In March 1983, Martha rented work space in a jewelry shop on West 47th Street. Alex Ponce was the proprietor, and he became one of Martha's close friends. Ponce inscribed a picture of one of his children to Martha, and he lent her $10,000 for a down payment on a house in Jamaica, Queens. Ponce's visitors at the shop included an Ecuadoran named Ramiro Martínez, who knew how to cast gold. Martha hired Martínez as a part-time helper.

As a favor to Ponce, Martha decided to clean out the refrigerator he kept in the shop. Inside, she found a plastic bag containing what she later described as "a white powder which was not exactly the type which is used in the jewelry business." She chanced upon two other bags behind a display case. She also discovered a stash in a drum of casting compound.

"I did feel some kind of affection for Mr. Alex Ponce, and I felt bad to know that a person who you appreciate so much was going the wrong way," Martha says.

In August, Ponce appeared at the shop and informed Martha that her Ecuadoran helper would not be coming to work. Jorge was there, and he remembers, "Mr. Ponce came to us . . . and he said Ramiro Martínez had an accident, and he was in the hospital." Two days later, Jorge heard a rumor on the street that Martínez had in fact been arrested for selling narcotics.

Near the end of the month, Martha answered the telephone at the shop. Ramiro Martínez was calling collect from the Houston jail where he was being held for selling six kilos of cocaine. Ponce was standing next to Martha when she took the call, and he signaled for her to say he was not in. She complied, and Martínez asked her to leave a message concerning money Ponce owed him for drugs. Martínez also inquired if Martha would be willing to assist him.

"He explained to me that he felt very embarrassed for us to know that he was involved in this type of drug business," Martha remembers. "I told him I understood and to allow me time to think, to find out which way I could help him."

In early September, Martha asked Jorge to accompany her to the FBI office in downtown Manhattan. Jorge remembers, "I was telling my mother, 'Don't do it. . . . Don't tell them about what is going on,' because I was afraid what would happen to us." Jorge continued to plead with her as they walked into the federal building. In the elevator, she relented, and they left.

Back at the shop on West 47th Street, Martha received another call from Houston. This time, a woman named Nieves introduced herself as a friend of Martínez's and asked Martha to put up her house as part of his bail. Martha said she would give the matter some thought.

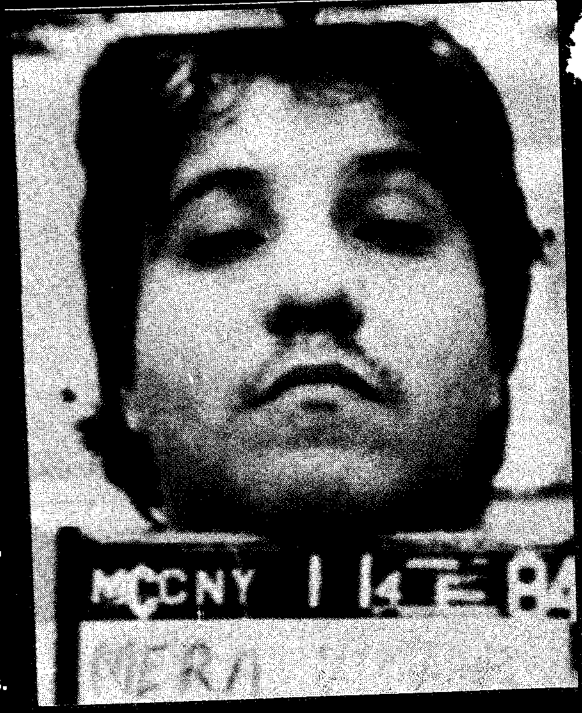
"I was afraid to say yes, because I did not want to be involved in this," Martha remembers. "And at the same time, I was afraid to say no."

On October 7, Martha slipped out of the shop and caught a subway downtown. She walked alone into the FBI office and told an official that she had information about narcotics trafficking. The official gave her the telephone number of the Drug Enforcement Administration. Martha called and arranged to meet two agents from the joint federal-city Drug Enforcement Task Force in front of St. Patrick's Cathedral.

"Before I spoke to the agents, I spoke to God and asked for His help," Martha says. "I was very nervous."

During a brief interview, Martha mentioned a Ponce associate who was a world-class chess player. The agents remembered that Detective Johnson of the task force's

Cleaning out the refrigerator at the shop where she worked, Martha found a plastic bag full of white powder.



Eduardo Mera, the number-two man in the drug ring broken by Martha Torres.

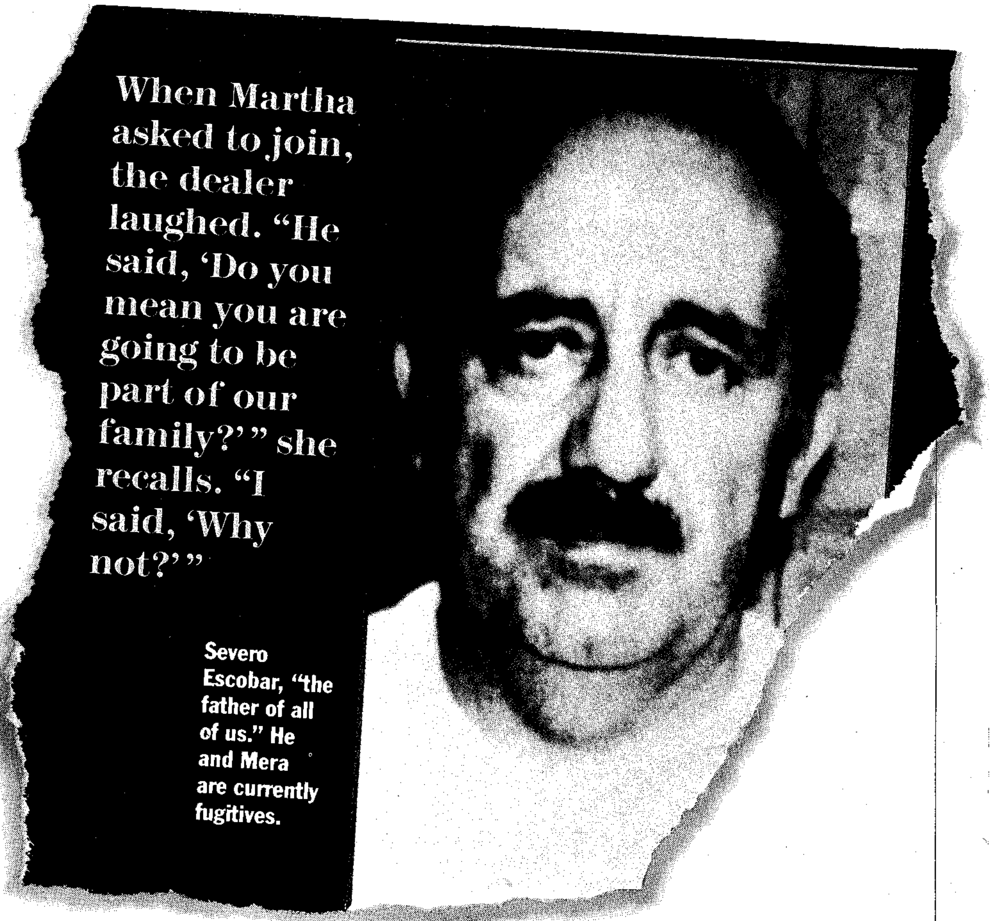
Group 9 had arrested this man the previous month. They decided to pass Martha along to Johnson with a warning that he should not expect too much. This new informant was anything but a street person.

"None of them thought she had anything," Johnson says.

The next day, Martha went back to the cathedral. This time, she was driven to the U.S. attorney's office. There Johnson interviewed her with the help of a Hispanic officer. Johnson had been working narcotics for seventeen years, and he had come to be known as the sharpest undercover cop in the city. Nothing in his experience had prepared him for this polite matriarch named Martha Torres.

"I had never had anybody like that," Johnson says.

As a test, Johnson had Martha telephone Houston while the Hispanic officer listened in. Martha seemed frightened as she picked up the receiver, but she slipped easily into the role as she began talking to Martínez's friend Nieves. In a calm voice, Martha said she wanted to talk to Martínez in person before she put her house up as bail. Nieves said that she would meet Martha at the Houston airport. Because the two women had never met, Nieves instructed Martha to wear a white carnation.



When Martha asked to join, the dealer laughed. "He said, 'Do you mean you are going to be part of our family?'" she recalls. "I said, 'Why not?'"

Severo Escobar, "the father of all of us." He and Mera are currently fugitives.

"Everything was just as Martha said it was," Johnson says.

After Martha hung up, her fear was again evident. Johnson assured her that she had done well, and he outlined a simple plan. The first step was for her to convince Nieves and the others that she was trustworthy. Then she could introduce an undercover agent to the ring. The agent would arrange to make a purchase, and Group 9 would be waiting to make the arrests. Johnson told Martha that she should avoid handling any drugs herself, and he suggested that she might be eligible for a reward. Martha said she did not want anything for herself.

"I did not want to be paid any moneys," Martha says. "The only thing I wanted was for them to provide me with some kind of life insurance to protect my family in case something should happen to me."

NOW REGISTERED AS CONFIDENTIAL INFORMANT No. SCT-84-0004, Martha left the U.S. attorney's office and headed home. She told her husband that she was cooperating with the government and that she would have to go out of town for a few days. A quiet man who clearly has great love for his wife, Pepe bowed to Martha's argument that she was only doing what she had to do.

"I told him, 'These drug people terrorize people and do damage to people's children, especially if you keep quiet,'" Martha remembers. "I told him, 'They hurt my son.'"

Later that week, Martha landed in Houston wearing a white carnation. An agent from Group 9 flew in on the same plane and watched Nieves meet Martha at the gate. The agent followed as Nieves took Martha to the county jail to see Martínez. In tears, Martínez told Martha that he could get his $2-million bail reduced only by paying $50,000 in bribes. He asked Martha to relay this information to the drug ring and to say that he had not told the police anything.

When Martha flew back to New York, a woman named Beatriz Hernández picked her up at the airport. Beatriz and her husband, Alejandro, had been involved in Martínez's last deal, and they wanted a report on the situation in Houston. Martha gave them a rundown at Alejandro's body shop in Queens. She decided this was the moment to take the first step toward joining the organization.

"I asked him whether he thought it fit for me to work for him, and if he had anything to please think about me," Martha remembers. "He started to laugh. He stared at me, and he said to me, 'Do you mean you are going to be part of our family?' And I said, 'Why not?'"

A SHORT TIME LATER, MARTHA RECEIVED A CALL from Eduardo Mera of Miami. Mera was the number-two man in the drug ring, and Martha remembers, "He greeted me very correctly, very properly.... He told me that he was going to come to the shop and he wanted to meet me and he knew that I had been visiting the ill person that they had in Houston."

That week, Mera walked into the shop on West 47th Street with a briefcase containing $25,000. He asked Martha to deliver the cash to a Martínez associate in Houston. He also inquired if Martha wanted a partner in the jewelry trade. As a gesture, he had her reach into the briefcase and buy a number of diamonds from a merchant who happened in.

"Mr. Mera wanted me to launder money through my business," Martha says.

After midnight, Mera appeared at Martha's house to replace the $18,000 that had been spent on the diamonds. He dumped a pile of money on the table, and he started counting. Martha says, "The bills were all in small denominations, and, laughing, I asked him where he had gotten so much money from, and he also laughed and he told me from the many beggars he had out on the street."

On October 20, Martha checked into the Marriott hotel in Houston. Group 9 took the adjoining room. The agents had photostated the $25,000 in New York, and they wanted Martha to wear a tape recorder when she made the delivery. Martha was worried that she may have been spotted with the agents, and she refused. She also declined to accept any expense money, saying *"no necesario."* Instead, she called Nieves.

"I reminded her to bring some money with her for the hotel, because I did not have any," Martha remembers.

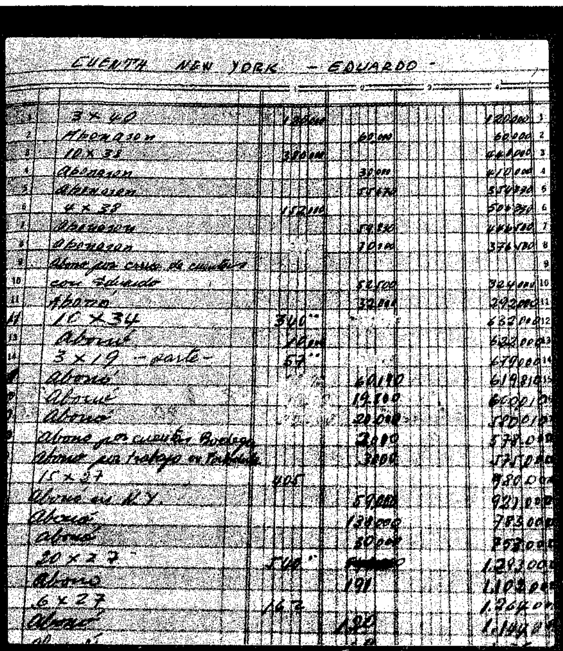
As she left the hotel with Nieves, Martha spotted the agents sitting in a yellow station wagon. Martha and Nieves delivered the $25,000 to two men and then stopped at a restaurant. Over lunch, Nieves said the ring was worried that Martínez might turn informer. She spoke of the federal program that relocates witnesses.

"Nieves was laughing, and she said to me, 'They can change your name, but they can't change your face,' " Martha says.

That night, Nieves stayed with Martha at the Marriott. Unaware that Martha was not alone, a female agent came into the room. The agent fled, and Martha remembers, "Quite a big surprise. Nieves asked who it was. I said, 'I imagine that's the person who's head of the cleaning people.' "

When Martha checked out, Nieves offered to pick up the tab. Nieves objected to one of the charges, and Martha glanced at the bill. She quickly snatched the paper out of Nieves's hand. The female agent had signed Martha into the hotel, and the address listed on the bill was the Drug Enforcement Administration's.

"I told Nieves, 'You don't have to pay this; Eduardo will pay it,' " Martha says.


CUENTA NEW YORK - EDUARDO -

"Don't do to him what you did to me," the dealer said, "because you won't be able to tell the story."

The ring kept careful records.

ON THE MORNING of November 8, Alejandro called Martha and asked her to come to his house on 93rd Street in Queens. When Martha arrived, Alejandro went into his bedroom closet and removed two plastic bags of cocaine. Martha remembers, "He told me that he wanted to help me and that the best way would be for him to give me cocaine so I could sell it. . . . He told me if I did okay with this cocaine, he would give me heroin to sell." Martha decided she would arouse too much suspicion if she refused. She took the drugs out to the car, where her son Jorge was waiting.

"I said to him, 'Son, they just give me a kilo of cocaine,' " Martha says. "He almost died."

For two hours, Martha tried to contact Group 9. The agents came into work just before noon, and Martha met them in front of St. Patrick's Cathedral. She handed them the kilo in a shopping bag and said that Alejandro expected $30,000 in a few days. The agents reminded Martha that she had been told not to accept drugs. They suggested that their superiors might not authorize payment.

"I got very nervous, because I was the one responsible," Martha says.

After a few days, Group 9 came up with $5,000. Martha went to Alejandro's house in the company of a Hispanic undercover agent. The agent told Alejandro that he was interested in buying two kilos a week. Alejandro did not seem pleased that Martha had brought a "friend."

"He told me, 'That gentleman is a policeman, yes or no?' " Martha recalls. "I started to laugh, and I said, 'Of course not.' Then he said to me, 'Well, the possibility exists that he may not be one. I want to do business with him, but before I do, I would like you to introduce me to his wife and children.' "

As Martha left, Alejandro said that he wanted the balance of the payment very soon. He began to make ominous phone calls. Martha says, "Mr. Hernández became more and more demanding each day for his money, and I would speak each day to the DEA agents about this. They became upset, and so did I."

By then, Martha's husband had started saying that her career as a confidential informant entailed too much danger. Martha tried to quell his doubts by reminding him of what drugs had done to their eldest son. Johnson, in turn, eased Martha through the tenser moments by calling her *amor* and *mamacita.* She called him *popi.* Sometimes she pinched his cheek and put her arm around him.

"I'd keep saying, 'No problem, no problem,' " Johnson says. "Then I got her saying it."

Finally, Group 9 obtained the other $25,000. Johnson photocopied the bills and stuffed them in a bag. Martha made a recorded call to Alejandro and said that she was now ready to settle her account. Again her fear seemed to slip away as she fell into her role.

Martha: "You're upset with me, right?"

Alejandro: "Quite a bit, quite a bit. You've made me very angry."

Martha: "No, but don't get angry at me, okay? 'Cause I got a big surprise for you."

The next day, Martha and Jorge went to Alejandro's house. Alejandro accepted the bag and asked his wife to count the $25,000. Then he warned Martha to be more prompt if she ever had dealings with Eduardo Mera. Martha says, "He said to me, 'Don't do to him what you did to me, because you won't be able to tell the story.' "

On November 18, Eduardo Mera contacted Martha and asked her to pick up $10,000 from a dope peddler in Queens. Mera instructed her to convert the cash to money orders and mail them to Miami. Group 9 needed more information on the ring, and Martha told Mera that she was coming to Miami anyway on unrelated business. She said she would deliver the money personally.

Three days later, Martha met with Mera in Miami. Mera picked her up in a modest, white Toyota, and Martha remembers, "He used to tell me, in this type of business you are not to show people what you had." Johnson watched from a van twenty feet away as Martha handed Mera a leather bag containing the $10,000. Johnson then followed the white Toyota to the Rusty Pelican restaurant in Key Biscayne.

Over a two-hour dinner, Mera suggested that Martha had great potential as a narcotics dealer. She remembers, "He told me he was very interested in doing cocaine business with me, that he thought it would be useful to him and his organization, that they were tired with dealing with people in the street. 'Besides, you don't look like the type of person who is going to dedicate yourself to sell cocaine.'... His offer was tempting. He offered me heaven and the stars."

Then Mera talked of his own life in the drug trade. He had been a lawyer in Colombia, and his legal education had proved to be of little value when he immigrated to the United States. Penniless, he had sometimes slept in the street. He eventually landed a job in a shoe store and married the cashier. Now he was selling some 1,500 kilos of cocaine a month, and his wife was his accountant.

"You see, today I have any amount of money," Martha remembers Mera saying.

As he outlined the workings of the organization, Mera explained that the cocaine was smuggled in by air and sea. One 864-kilo load had been flown out of a ranch in Colombia. The plane had crash-landed in Belize, and the pilots had been given $100,000 in a shoe box to buy another aircraft. On Halloween, this second plane slipped under radar across the Louisiana coast. The plane then cruised at 6,000 feet to a darkened airstrip near La Porte, Indiana. The shipment was unloaded in six minutes, and it reached Miami in a pair of mobile homes. In a few days, Mera now told Martha, 100 of the kilos would be coming by car to New York. He wanted her to take a number of them on consignment.

"I told him that was too much for me, and I told him that I did not have any experience on this," Martha says. "He explained to me that he would offer me some contacts. He would teach me how to work, and he would explain to me all of the details."

The night after Martha returned to New York, Mera called her house. Mera was at the Hilton hotel in Manhattan waiting for his distributors to deliver $3.5 million in cash, and he asked Martha to come over. Martha told him she had no way of getting there at that time of night, and she promised to come by in the morning. Mera said she was missing an opportunity to meet 54-year-old Severo Escobar.

"He told me that that was the big chief of the organization," Martha says. "He told me that he understood it was not a good hour, but that 'the father of all of us' was to be in New York only for that night."

IN THE MORNING, MARTHA RANG MERA'S ROOM FROM the lobby. He came down with a girlfriend and took Martha to breakfast. Martha remembers, "He explained to me, among other things, that he had approximately 27 kilos of cocaine to be given to me." Martha expressed some trepidation. Mera assured her that the organization had good lawyers and unlimited funds for bail.

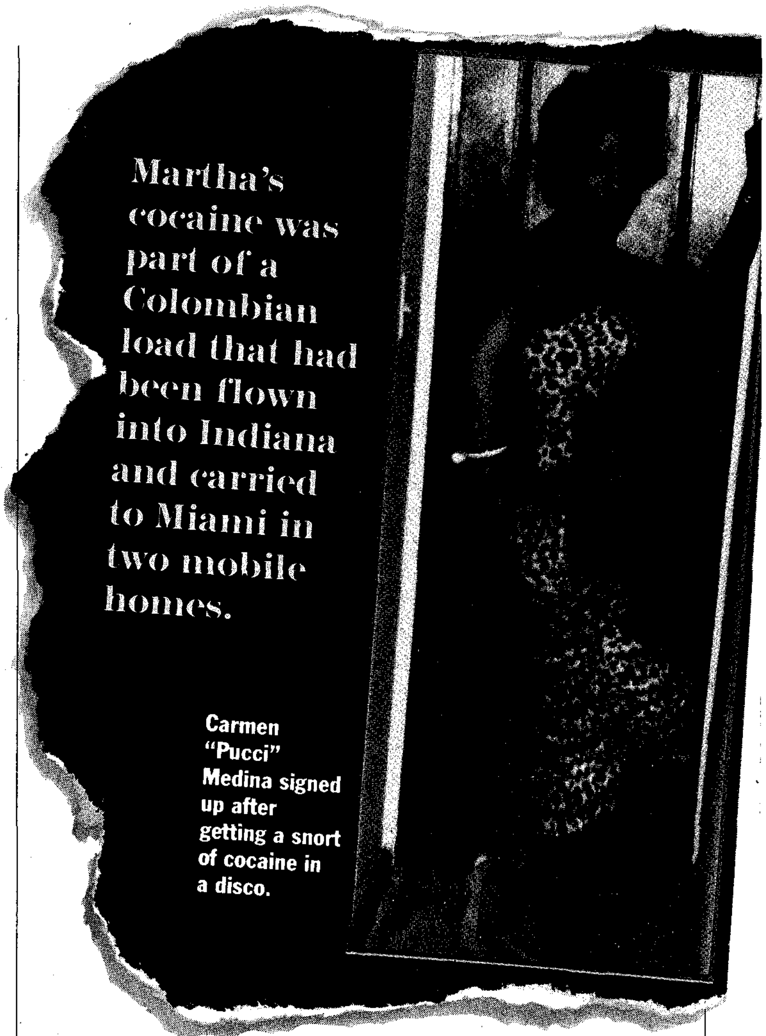
"I asked him, 'Do you mean that I can go to jail?' " Martha says. "He said, 'He who plays with fire might get burned.' "

After breakfast, Martha told Mera that she needed some time to think. She went to Macy's and called Group 9 from a public phone. She informed Johnson that Mera was giving her a month to pay. Johnson reasoned that this would be ample time to identify the rest of the ring and gather enough evidence to secure arrest warrants. He instructed Martha to go ahead with the deal.

"I said, 'We got a month, fine,' " Johnson says.

Then Martha telephoned Mera. He said she had to be at the hotel in twenty minutes or the deal was off. Martha explained that she did not have a driver's license. Hoping to introduce an undercover agent, she asked Mera if she could come with a friend who drove. She remembers, "He said, 'No, Mama. Unless you bring your son and the car is driven by him, there won't be any business.' "

As Group 9 quickly set up surveillance, Martha and Jorge walked into the Hilton. Mera and three associates led Martha to a nearby garage. One of the men opened the trunk of a Pontiac with Florida plates, and Mera pointed to a blue nylon suitcase. Inside, he said, were 24 "*habichuchos.*" An associate took out a tennis racquet that lay next to the suitcase. Mera closed the trunk and handed the keys to Martha.



Martha's cocaine was part of a Colombian load that had been flown into Indiana and carried to Miami in two mobile homes.

Carmen "Pucci" Medina signed up after getting a snort of cocaine in a disco.

"Mr. Mera asked me to be very careful not to go too fast or we will run into an accident, and to call him when we got to the place where I was going to place the drugs," Martha says.

At the DEA office, Johnson opened the suitcase, and the room filled with the sweet smell of high-quality cocaine. There, in Styrofoam boxes marked LTD K-5, were 24 kilos of white powder worth $12 million. Johnson ran a quick chemical test and established that the shipment was more than 90 percent pure. Martha just stood there and stared. Johnson tried to tease her out of her fright.

"I said, 'How are you going to pay for this? Boy, you're in big trouble now,' " Johnson remembers. "She just said those famous words, '*Ah Dios, ah Dios.*' "

Later, Johnson led Martha into a private office. He had some trouble believing that a novice could get that much cocaine on consignment, and he had yet to figure out this informant, who did not want to accept even expense money. For the first time, he pressed Martha to reveal her motive for coming forward. Jorge interpreted as Martha spoke of her eldest son.

"She said cocaine made her son a vegetable, and she would do anything to destroy people who had anything to do with it," Johnson remembers. "Then she started crying."

From a DEA phone, Martha made a recorded call to Mera. Two hours had passed, and Mera said, "I was, well, almost crying already." Martha asked, "And why?" Mera replied, " 'Cause you hadn't called me." Martha said, "Oh, no, it's just that I'm very careful.... Everything is safe now." Martha hung up, and Johnson put a red bag containing a recorder in her purse. As she left to return the Pontiac, Johnson noted that she was wearing only a sweater against the winter cold.

"She said, 'When I wear a coat, I look too fat,'" Johnson recalls.

At 6 P.M., Martha and Jorge arrived back at the Hilton. While Martha went to give Mera the keys to the Pontiac, Jorge left in his own car to pick up his girlfriend. Jorge returned to find Martha standing with Mera and three of the ring's distributors. Martha said that Mera had invited her to dinner. She was worried that the recorder might be discovered, and managed to slip it to Jorge's girlfriend.

"Don't let them see it," Martha can be heard whispering on the tape.

As she rode with Mera and his associates to a restaurant in Queens, Martha glanced out the rear window. She did not see any cars from Group 9. Still, she did her best to keep playing the role of a happy new executive in the drug business who had just received $12 million in cocaine.

"Sometimes your nerves make you laugh, no?" Martha says.

One ringleader wanted her to drive a 300-kilo shipment from Miami to New York.

Mera and his wife out on the town.

The following afternoon, Mera summoned Martha to his hotel room. Mera said he had decided to give the 24 kilos to a customer who was willing to pay cash up front. Martha said she had been able to line up customers of her own and had already distributed the consignment. Mera then told her that he wanted to be paid in weekly installments of $175,000.

"We thought we had a month and we can't return the coke," Johnson says.

At the DEA office, Group 9 teletyped Washington for the cash to make the first payment. The agents had already requested authorization to plant a bug in Mera's room. When permission finally came through, Mera had moved from the Hilton to the Sheraton. The official who had to clear a bug for *this* room was in a meeting, and the agents could do no more than stand outside the door and listen to Mera and his associates laugh as they counted out $3.5 million. By the time the second request was approved, Mera had left for Florida.

WITH THE DEADLINE FOR THE FIRST $175,000 payment three days away, Martha met with Mera in Miami. Mera wanted Martha and her family to drive 300 kilos up to New York, and he took her to buy a car. On the way, he stopped in Coral Gables at a house he had recently purchased. Johnson had tailed them, and Martha saw him stroll by as she stood in the driveway with Mera. The recorder in her purse picked up a comment Mera made about one of his associates.

Mera: "He tells everyone we are in drugs."

Martha: "What a savage."

At the car dealership, Martha chose a $12,200 Toyota. The salesman asked her name, and she said, "Next year, it will be Rockefeller." Mera then took Martha to his mother-in-law's house. The telephone rang, and Mera received word that an associate had been arrested. The shipment Martha was to transport had apparently been lost. Mera collapsed on the couch. His wife and his mother-in-law rushed to his side.

"They applied water to his head, they gave him pills," Martha says. "I told him that I felt bad seeing him that way. [The mother-in-law] answered, 'Yes, he is really under a lot of pressure.'"

That evening, Mera had an appointment involving twenty kilos. He had no cash in the house, and he did not want to negotiate a $10-million drug deal without a few dollars for drinks. His wife said she would make a withdrawal from one of their many bank accounts. Martha tagged along as they went from bank to bank, unable to get any of the cash machines to function. Finally, Martha offered to lend Mera $200. He accepted and went to his appointment. His wife chose to stay with Martha.

"She said it was very boring when they started speaking about business," Martha says.

On December 5, the first installment fell due. Group 9 informed Martha that they had yet to receive approval for the payment. The next day, Mera telephoned Martha again and again to demand his money.

"Mr. Mera called me many times at the shop, and I was very, very nervous," Martha remembers. "I did not know what to tell him. . . . He was very upset with me because I did not keep my word."

When Martha called the DEA office, Group 9 was still waiting for word from Washington about the payment. Martha said that Mera had sounded angry. The agents rushed out to pick up Martha and her family. In a recent dispute over a much smaller shipment of cocaine, Colombian dope peddlers had shot a six-month-old child. Another ring had tortured and hung a teenager who happened to be baby-sitting for a slow-paying dealer.

"They're not people you want to have mad at you," Johnson says.

Over the days that followed, Group 9 took Martha and her family from one hotel to another. Martha says, "It was hard for my children, especially the little one. He cried all night. I told him I had done the right thing, that he should be proud of what we had done, and that we had done something so that it would not happen to other children what had happened to his [eldest] brother."

When the youngest child called a friend, he learned that the windows of the Torres home in Queens had been smashed. Jorge went to the house with a detective and found that the place had been ransacked. Somebody had gone through the family's personal papers, apparently searching for some clue to their whereabouts.

By then, Mera had dropped out of sight, and Johnson decided to secure an arrest warrant. While the ring continued to search for Martha in New York, Johnson sought to track Mera down in Miami. He tailed Mera's pregnant wife, and she wove through oncoming traffic down a one-way street. She stopped at a green light and waited until it went red. She then made a left turn against the cars coming across the intersection. She accelerated to 80 mph, suddenly slowed down to 20 mph, and sped back up to 80 mph.

"She was better than some Italians I've worked on," Johnson says.

Back in New York, Martha and Johnson concocted a story they hoped would lure Mera to a meeting. Martha left an undercover DEA telephone number on Mera's beeper and waited at the Group 9 office for a reply. When Mera finally called, Martha told him that she was ready to deliver the money. Mera seemed leery, and he instructed her to meet one of his associates. Martha said she was afraid.

Mera: "What are you afraid of?"

Martha: "That they do something to me, Don Eduardo."

Mera: "Who's going to do anything to you?"

Martha: "Your people."

Mera: "But what have you done to do this to you? . . . You must have done something when you are afraid, right? . . . What happened to you? Why did you leave the house?"

Martha: "Ay, I'll tell [the associate] tomorrow."

Mera: "No, no. Tell me now."

Martha: "It's a long story."

On December 22, Martha went into the Colombian Coffee House at the Sheraton. There she met with an associate of Mera's named Carolina. Martha said she had gone into hiding after a dope deal ended in a killing. She added that she no longer trusted anyone and would only deliver the money directly to Mera.

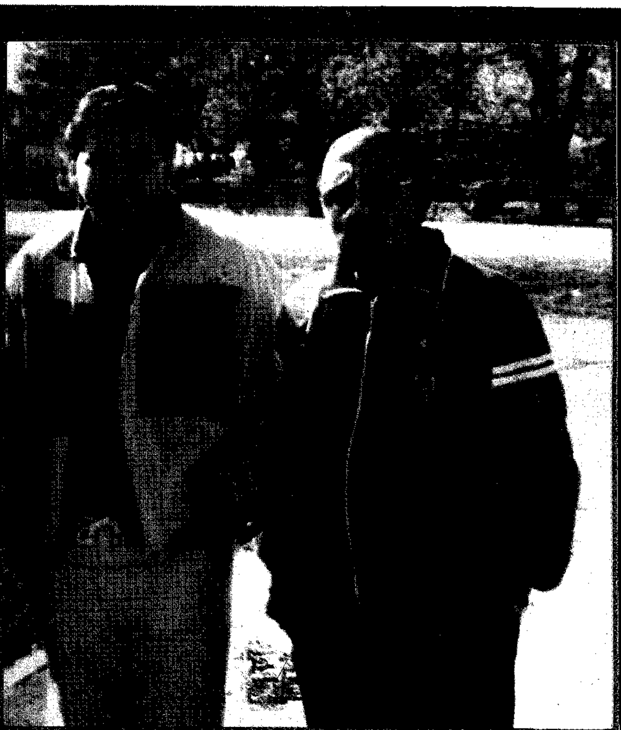
Thirty agents followed Carolina up Fifth Avenue with the hope she would lead them to Mera. Carolina slipped through the Christmas bustle and into the Rizzoli bookstore. She ducked out the back door and was gone. Group 9 took Martha to the DEA office. She was pale, and her voice had a tremor. Suddenly, Mera called on the undercover telephone.

Martha: "And where are you?"

Mera: "I was making a few rounds. . . . I had faith in you, and I just went away with no worries to make my rounds."

Martha: "Aha."

While the family was moving from hotel to hotel, someone ransacked their home, apparently looking for clues to their whereabouts.



Escobar (right) and Alphonso Lopez, in the drug pilot's snapshot.

Mera: "And, and you've let me down."

Martha: "But try to understand me."

Mera: "I don't understand."

Martha [sobbing]: "It's just that I've never done this, Don Eduardo. You got to understand me."

Mera: "Or are you having problems? Tell me the truth."

Martha: "No, no, no, Don Eduardo. . . . Listen, all I want, Don Eduardo, is peace of mind . . . to spend Christmas really happy."

OVER CHRISTMAS, MARTHA AND HER FAMILY SAT in a hotel room guarded by Group 9. Martha seemed shaken, and a number of people involved in the case suggested that she was about to succumb to the pressure. Johnson says, "They were really worried she was going to flip out. She started saying maybe she shouldn't do it, maybe she should go to Ecuador. I said, 'You started it, you did a good job. Don't be a quitter. I give you my word I'll get them.' "

That week, Martha made two recorded calls to Carolina. Martha said, "Santa brought me a lot of things." Carolina said, "I was waiting for your present, Doña Martha." She added that the organization was getting concerned.

Carolina: "Tell me, are you doing anything that could do us harm or something?"

Martha: "How could you think of something like that? You insult me, Carolina."

At noon on January 13, Mera called the DEA number. He was in New York, and he said he would meet Martha that afternoon at the Sheraton hotel. Martha said, "Thank you very much" in an even voice. Her fear was apparent only after she got off. She told Johnson she did not want to see Mera.

"When the phone hung up, that's when it always hit her," Johnson says. "I said, 'Martha, don't worry. It's nothing. No problem.' "

At 3:30 P.M., Martha took a seat in the Colombian Coffee House at the Sheraton. Instead of Mera, an underling named Jairo appeared. Reassured by the sight of Johnson sitting two tables away, Martha told Jairo that she would hand over the money only after she had spoken to Mera. Jairo gave her a telephone number where Mera could be reached later in the afternoon. Martha wrote the number on a napkin and excused herself for a moment.

In the lobby, Martha spotted Sergeant John L. Sullivan of Group 9. Martha showed him the napkin, saying "*importante*." As she rejoined Jairo, Johnson went to the lobby. He spoke to the sergeant and traced the phone number to the Purity restaurant on Roosevelt Avenue in Queens.

A half-hour later, Johnson and an agent walked into the Purity restaurant. There was no sign of Mera. As they left, Johnson saw a white Thunderbird with rental plates stalled in the street. He called the DEA office and learned that Martha was back safe from her meeting with Jairo. He asked for a registration check and found that the Thunderbird belonged to a Brooklyn rental agency favored by Mera's people.

After a few minutes, two men pulled up in a green station wagon. One of the men jump-

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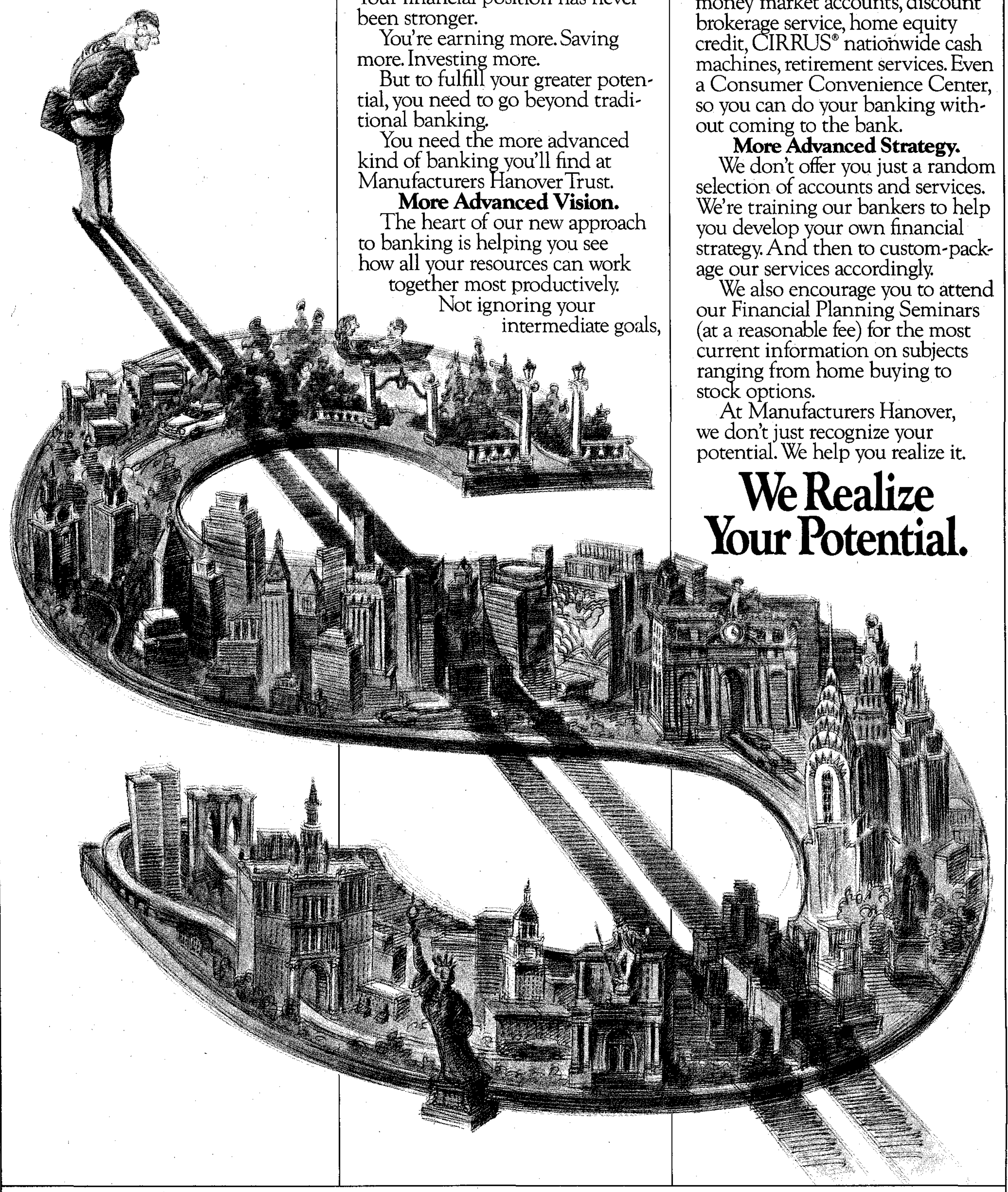

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started the Thunderbird. The other went into the Purity and sat next to the pay phone. About an hour later, Jairo came down the block. The team's sergeant had tailed Jairo from Manhattan, and he joined Johnson as Jairo paused by the station wagon. Jairo left and returned fifteen minutes later with a man in a raincoat. The man had a hat pulled low over his eyes.

"I said, 'I think that's Eduardo, but I can't tell,'" Johnson remembers.

The man with the hat went up the street with Jairo and took a table in the La Arenosa restaurant. Johnson stepped into the doorway. The man in the hat looked up. Johnson drew his revolver and told Eduardo Mera not to move. Johnson's team then took Mera in handcuffs to the DEA office. Martha was still there, and she gave Johnson a kiss.

"She said, 'I knew you'd get them,'" Johnson says.

WITH MERA NOW IN CUSTODY, AGENTS IN Miami picked up "the father of all of us," Severo Escobar. In Escobar's apartment, the agents seized a machine gun, two rifles, a shotgun, a gold-plated .45 revolver, and two CIA assassin's guns. On the night table, they found letters from Colombian politicians and account records from a $3.5-billion cocaine business. In a closet, an agent discovered $3,000 worth of new Bally shoes. Escobar was undressed, and the agent handed him a blue-and-white shirt. Escobar said he would prefer a pullover.

"He said, 'Just because one is going to jail doesn't mean one should look bad, should he?'" the agent, James Shedd, remembers.

On the way to jail, Escobar told Shedd that he had been a minister of agriculture and a city councilman in Colombia. Escobar suggested that such a thing would never have happened to him in his own country, and Shedd remembers, "Then there was a pause, and we drove some more, and he said that it is better to be a big fish in a little pond than a little fish in a big pond."

By the end of the week, Group 9 had picked up Alex Ponce and most of the other members of the ring. These included Carmen "Pucci" Medina, who had joined the ring as a courier after one of Mera's distributors gave her a snort of cocaine in a disco. There was also Escobar's son-in-law, Alphonso Lopez, who had driven Martha's 24 kilos up from Miami. The agents later arrested the pilots who had flown the shipment from Colombia to La Porte, Indiana. Johnson asked one of the pilots if he recognized the people in a stack of snapshots that had been seized at Escobar's apartment. The pilot laughed.

"He said, '*Recognize* them?'" Johnson remembers. "'I *took* them.'"

On Valentine Day, the thirteen people charged with being part of this conspiracy were brought into Manhattan federal court for a bail hearing. The judge ordered one of the underlings released on her own recognizance, and a marshal wrote "ROR" next to her name. The $1-million bail for Escobar and Mera was continued. The marshal wrote "same" beside Escobar's name and made a ditto mark beside Mera's name. According to a subsequent report by the U.S. attorney's office, a second marshal concluded that "same" and the ditto mark meant that Escobar and Mera had also been ROR'ed. The marshal ordered both men released.

"They just walked out, and they were gone," Johnson says.

By then, Martha and her family had been relocated and given new identities under the federal witness-protection program. On weekends, they flew to a "neutral" site so Martha could go over the case with a prosecutor named Raymond Levites. Mother's Day found the family in a midwestern city, and Levites took them out to dinner. A sign in the restaurant said that mothers could have all they could eat that day. Martha has a big appetite, and her husband said something in Spanish. Levites asked Jorge to translate.

"He said, 'With Mama, they lose,'" Levites recalls.

Finally, Martha flew to New York for the trial. She took the stand wearing a white silk blouse and black slacks. She sat with her head up and her shoulders squared. Her voice was firm, and she paused to consider each question before she answered. Only her stomach muscles seemed beyond her control. The white silk blouse rippled as spasms clenched her midsection.

"She was good at holding everything inside of her," Johnson says. "The only way you would know she was nervous was the palpitations."

After four days of direct testimony, Martha was cross-examined by ten defense lawyers. She was grilled about a false statement in a mortgage application, about her 1980 tax return, and about checks she had bounced while she was in hiding. Asked if her financial situation was "poor," she replied, "I don't know what you mean by 'poor,' because I have never been rich." One attorney inquired where her husband kept his money. Martha said he had a secret hiding place.

One time in court, Martha's mind went blank, and the judge excused her. The detective found her downstairs. He remembers, "I said, 'You're in b-i-i-g trouble.'"

"In the mattress, so to speak, is that right?" the attorney asked.

"Ma'am, if it is secret, I cannot tell you," Martha said.

At one point, Martha's mind seemed suddenly to go blank. Her head ached, and the judge allowed her to step down for the day. Johnson encountered her downstairs and found her in tears. He remembers, "I said, 'You're in b-i-i-g trouble,' and she said, 'Oh, *popi*.'" Martha had the weekend off, and she took the stand again that Monday. As always, she was impeccably groomed. She looked the defense lawyer right in the eye and gave one precise answer after another.

"They thought they had her, and she just came back stronger," Johnson says.

During a break in the testimony, Alex Ponce came up to Martha. A year before, the two had been close friends. Now, in this fifth-floor courtroom, Ponce held up five fingers and reminded Martha that he had five children. Martha held up four fingers, one of them for the son who had been ruined by drugs.

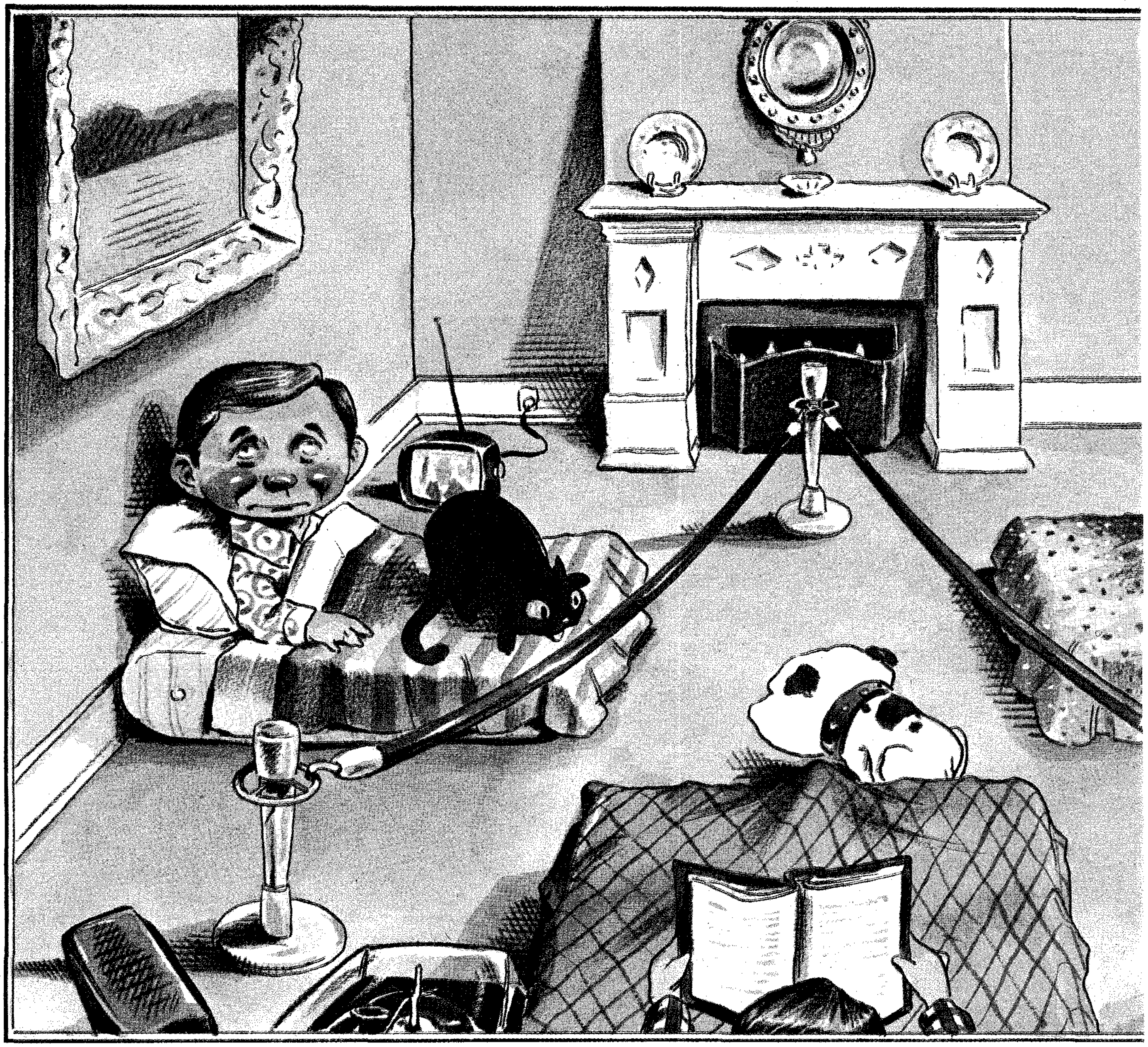
"Alex asked why I had done that to him," Martha says. "I told him, 'You're here because of what you did, not because of what I did.'"

On July 16, Alex Ponce, Eduardo Mera, Severo Escobar, and eight others were convicted of conspiring to violate federal narcotics laws. Martha Torres had spent a month sleeping in a windowless room guarded by marshals, and now she rushed off to rejoin her family. She had been forced to give up her house, her business, and her name. There would always be the threat of Mera's ring, and her eldest son still had a drug problem. Beyond a temporary $1,285-a-month relocation stipend, her sole consolation was that she had done what she thought she should do.

"I sleep very well," Martha says. "My conscience is quiet." ■

ALONE TOGETHER

BY PATTI JONES



Illustrated by Michael Witte

LEARNING TO SHARE THE MISERY OF THE HOUSING SQUEEZE

A WOMAN—ARTIST, EARLY thirties—walked into the midtown office of Roommate Finders the other day, looking for a shared living situation ($600 or less) for her and her husband.

"Will you live in Queens?" agent Peter Primamore asked her.

"No."

"Brooklyn?"

"No."

"Staten Island?"

"No."

"Then it's going to be hard; most people want to share with one person, not a couple."

"Oh," the woman said, "we'd consider splitting up."

No compromise, it seems, is too great when it comes to finding and keeping a space in Manhattan. Married couples live apart. Divorced couples live together. Normal adults over 30 take in roommates. The possibilities appear endless if you're looking down the barrel of a 1.9 percent vacancy rate.

First, a recent one-day sampling of what the rental market had to offer someone with an $800-a-month limit:

☐ A $520 fourth-floor walk-up, the size of an average American garage, on Clinton Street below Houston. The tilt of the floor would make a seal seasick. Two blocks down, the liquor-store clerk sits behind bulletproof glass.

☐ A $740 (plus $1,260 in agent's fees) studio in Gateway Plaza near the World Trade Center. The two-year-old space is on the twenty-second floor, airy and full of closets. As soon as it received the listing, J. I. Sopher and Company sent word out to its agents in the field—among them one who'd been showing a $1,000 studio in the Village to a client who'd said her ceiling was $800. By the time agent and client reached Gateway Plaza—within the hour—the waiting list was already five names long. They resumed looking at spaces the client could not afford.

☐ An $800 one-bedroom on Columbus Avenue in the Hundreds near Morningside Park. The apartment is newly refurbished, with fresh white walls and countertops made of oak. It is also in the kind of neighborhood where residents keep Dobermans and top their back fences with broken beer bottles.

In short, finding a decent, affordable space is about as easy as stapling Jell-O to a wall. Unless, of course, you want to move to Flushing. There, $590.70 (plus $400 in key money for the Yugoslav super) will get you a fifth-floor one-bedroom with a garage and views of rooftops, birds, and flower beds. So why aren't more people planting roots at the end of the No. 7 line? Or even in Carroll Gardens, where copy editor Pat Sims, 32, recently moved from a sublet on the Upper West Side? "It's like I'm not really in New York anymore," Sims says, citing a dearth of nearby movie theaters, bookstores, taxis, and street activity. "If I want to go to a party in Manhattan, I have to leave there by 11:30. Otherwise, when I walk home from the subway, my street is empty. I don't feel safe."

Nor does giving a party in the outer boroughs inspire enthusiasm. "Who, after all, would want to attend when it means an hour's train ride out there and a $20 livery ride back?" says one former Brooklyn resident who used to take two buses and a subway to work. "It's hard to get friends to come see you. When you're out there, you're out there." Who wants to live in an area where you're always feeling like a kid stuck in your bedroom while the grown-ups are in Manhattan having fun? No Broadway. No Museum of Modern Art. No lip-synching, violin-playing, four-part-harmony street performers. No . . . well . . . electricity. Many Manhattanites prefer domestic mayhem.

"In one case I know of," says Jan Garten, president of the New York Association for Marriage and Family Therapy, "a divorced couple divided up the space and lived like roommates: 'You can bring your lover over Tuesday and Thursday nights; I'll bring mine over Monday and Wednesday.' "

In a similar but less amicable situation are David Greenberg, 33, a jazz musician, and 25-year-old actress Chris Wren (not their real names). It's been almost eight months since they broke up, but they still sleep in the same $506-a-month apartment they've shared on the Upper West Side for two years—he in the bedroom, she on the fold-out sofa in the living room, amid spinet piano, drum set, Peugeot ten-speed, desk, and wood shelves that buckle under the weight of books and bongos. When the two decided to part last March, they planned to swap their one-bedroom for the two studios of a couple that wanted to marry. But the landlord quashed that deal, and other opportunities have also fallen through, causing Wren—who initiated the breakup—to dig in her heels.

Today, when she's not off making contacts in California or filming in Atlanta, Wren's at home watching her peers' techniques on the afternoon soaps or listening to canned rock'n' roll—the equivalent of fingernails scraping a blackboard to Greenberg, who's not so tolerant anymore. When Wren's gone, Greenberg politely takes down her phone messages—all the while growing angrier and angrier.

"I don't want to take messages from other men—it's outrageous," he says, his voice cracking. "The mental strain of living with someone when you're angry at them is debilitating. I can't practice. I'm in a fury."

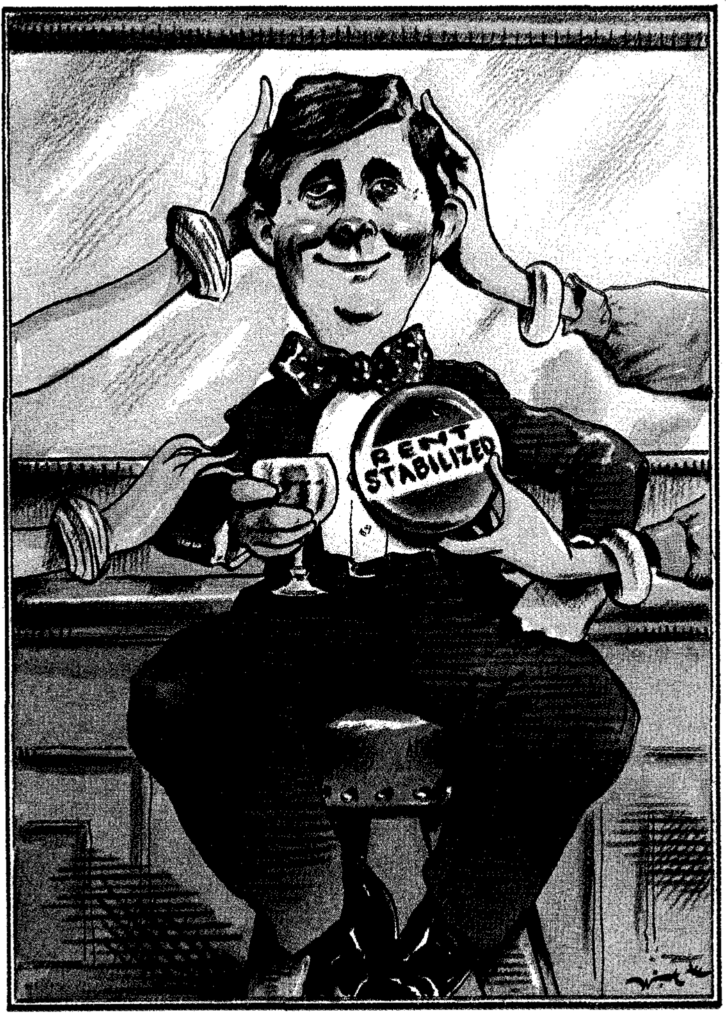
It might be that there's something more going on here than two people accommodating to a housing shortage. But "ten years ago," therapist Garten muses, "if someone said twice in two weeks that they were late to an appointment because of subway trouble, I'd talk about resistance. Now . . . subways *do* break down that often, and it *is* hard to find another apartment."

Which is why some divorced couples will do anything—*anything*—to stay put. Says attorney Owen Wincig, "I have a case right now where the child would ordinarily go to the mother. But the father is disputing it because, in the event that he gets custody, the apartment goes along with the child."

More typically in a divorce case, one party agrees—for a price—to leave the apartment but maintains rights should it one day go co-op. Likewise, situations such as Greenberg's usually get resolved when one partner meets someone else—preferably with a nice space—and moves in there.

"On the singles scene, someone with a rent-stabilized space is as popular as a teen with a convertible," says Martin Sylvester, psychoanalyst and adjunct associate professor at NYU's Graduate School of Social Work. And stories from the field tend to back him up. Says one 30-year-old free-lance writer, "When I met my boyfriend, he was with another woman. I met them at a party and asked her innocently if she was going to be living with him for a while. She said, 'I hope so—have you seen his apartment?' "

SOMETIMES IT DOESN'T TAKE much to attract a new roommate. Dedra Kroll's $286-a-month fifth-floor two-bedroom walk-up in the East Village is an example. The living room is the size of a Winnebago's, the bathroom lacks a sink, and the walls droop from too many coats of paint. But for Kroll (not her real name), a 26-year-old urban planner, it's home—or at least it was until last April, when her roommate announced plans to marry her music teacher.



'On the singles scene, someone with a rent-stabilized space is as popular as a teen with a convertible," says Martin Sylvester.

"At first, I was real happy for her," Kroll says. "Then he started to come over—a lot. It got so he was here all the time. His roller skates were here, his instruments, his amps. . . . I'd come home and the first thing I'd see were his high-topped sneakers. . . . I mean, we're talking about an old-law tenement here. *Tiny.*"

And the fiancé's presence grew—from answering the phone to receiving calls to putting his own messages on the answering machine. When Kroll came home for lunch at midday, she'd find him sleeping in her roommate's bedroom with the door open. At night, he and her roommate would prepare intimate dinners in the kitchen, confining Kroll to her nine-by-eleven-foot bedroom. "I began to feel like I was being pushed out," she says.

She was—even though her name was on the lease along with her roommate's, even though her roommate's fiancé had an apartment ("too small," he said) of his own. Would she trade with the fiancé? they asked. After seeing the place, Kroll said no and opted instead to stay awhile with her boyfriend—who also has a roommate.

"I don't feel I should give in, but I don't know what to do," she says. "Everyone says I should get my act together and let them buy me out. But they have no money. It drives me crazy. I have no sense of home."

For people like Kroll, who can't see spending much more than $500 on rent, the want ads provide few choices—among them: "Luxurious 1 bedroom. Male looking for two roommates $550 ea." and "E. 12th. Sleep in sectioned-off living room." Sharing, it seems, is growing more common among people who hoped they were done with it ten or fifteen years ago when they left college.

In the pink office of Roommate Finders, it's often hard to find a seat. One renter wants to share only with an est graduate, another with "someone from the better schools." For Alin Millo, 30, a costume designer wearing dark glasses in the late afternoon of an overcast day, male roommates are out because they can scare off potential dates. Women are fine, as long as they don't try to borrow her clothes.

"I won't go to the East Village, above 96th, or Hell's Kitchen. I hate cats; I don't want to be obligated to take care of someone else's animals if they go away. I'd really like to not run into the person. I'm a Buddhist also."

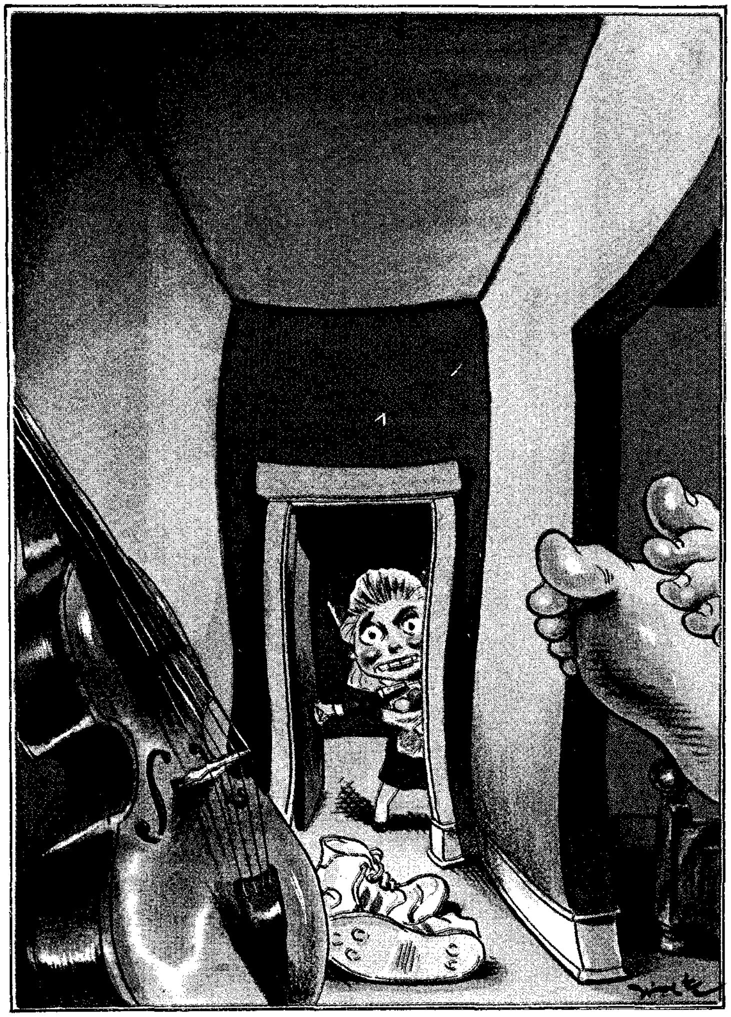
"Oh," Peter Primamore says, looking up from his notes. "Do you have any peculiar habits we should know about?"

"I chant . . . sometimes for four hours."

In the beginning, Primamore says, people come in with expectations of finding their own bath and bedroom in the Village—with the perfect roommate—for $300. Two weeks later, they say, "Okay, give me everything in the price range."

A recently divorced photographer found her roommates through the want ads. "I'm stuck with people who like to share food and meals. I'm 35. Should I have to call in and say I'm not coming home for dinner?"

The flip side is, of course, the roommate who becomes hysterical when you put so much as one peanut-butter jar on his side of the cupboard. Everyone who has shared knows the type and realizes it could be even worse. You could, for instance, have the guy who keeps snakes in his goldfish bowl and dreams of uniting East and West Berlin. Or the woman who offered a one-bedroom share for $450, mentioning only later that the roommate would have to sleep with her in her bed because she didn't want to mess up the living room.



'My roommate's fiancé was here all the time," says Dedra Kroll. "His roller skates, his instruments, his high-topped sneakers were here."

BUT FOR EVERY unwanted roommate in Manhattan, there seems to be a wanted roommate someone can't have. (Despite all the sharing, the average household size in this county is, at 1.9, the smallest in the U.S.—except for a leper colony in Hawaii.) Take, for instance, a couple in Martin Sylvester's now-disbanded pre-parenthood-counseling group. Living in a one-bedroom apartment, the two were constantly bickering over whether to have a child. She, in her early thirties, was concerned about running out of time. He worried about finding room for a crib, baby carriage, toys—and a growing child.

"I don't usually give advice, but it hit me strongly that they shouldn't begin to think about having a baby before they had room for one. They listened and left, and I didn't hear from them for a year, until this came," Sylvester says, pulling out a photo of two beaming parents and a neckless infant in stocking cap. "Your suggestion to move first to larger quarters," said the accompanying note, "was an excellent one." Postmark: Bloomfield, New Jersey.

"If Jack and I moved to New Jersey, I think we'd come to resent it," says 33-year-old Carol Brody. Brody, a magazine editor, wants to increase her household by one—namely her boyfriend of seven years, Jack Catlin. But with the West Village apartment she has now, it's impossible. Brody and Catlin (not their real names) have already tried living there together.

"This is the living room where I slept when he was living here," Brody says of a freshly painted passion-pink fourteen-by-nineteen-foot room. "He had his computer in the bedroom. He's a writer. He worked all night, and I slept. It was a lot more crowded then."

Today, Brody and Catlin have to pick up a phone or get on a subway every time they want to, say, go for a walk together. Spontaneity is out. Lugging belongings back and forth is in. And at midnight, Catlin returns home to work. "He calls us the de Beauvoir and Sartre of Manhattan," Brody says. "We've looked for other apartments," she adds, "but why move into a not much bigger apartment for much more money? Between us, we have two one-bedroom apartments that together cost less than $800 a month. That's what keeps us going when we're sad about not being together all the time."

It could be worse. Catlin could have given up his Columbus Circle apartment when he moved in with her. But in this housing market, that wasn't likely. People would have said to him what Pam Devenney's friends said to her when she moved in with the man who is now her husband: "You didn't give up your apartment, did you?"

"That was the first thing out of their mouths," says Devenney, a 31-year-old producer of TV commercials. "Not 'Congratulations.' "

"People are so afraid of commitment today," says therapist Jan Garten. "I recently heard of a couple who lived in one apartment one week and the other apartment the next. Their overriding concern was, 'What if we give up an apartment and we don't get along?' "

What if? There's always the possibility of erecting partitions. Or moving into some $500 living-room corner. Or finding a new friend.

"It's funny, isn't it?" says the 35-year-old photographer whose roommates expect her home each night for dinner. "Anyplace else, nobody would put up with this." ■

island TRAVE

By Jennifer Cecil
and Linda Wolfe

A place in the sun for everyone—these great getaways on lovely islands range from the lavish to the simple but civilized. Prices run from $500 to $45 a night per couple, with two meals.

SUMPTUOUS

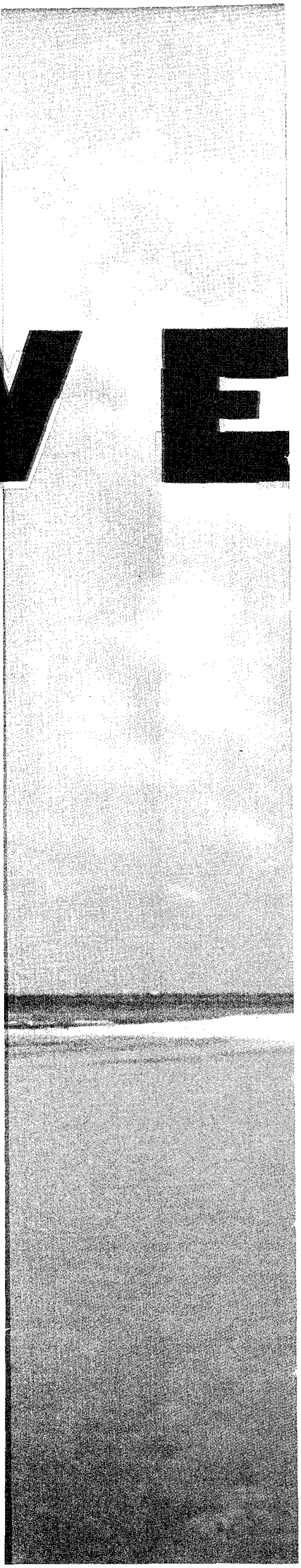
$250 to $500 per night for two, with at least two meals

Petit St. Vincent Resort. AN AMAZING place, 113 acres of powdery beaches, rolling lawns, majestic cliffs—an entire island, in fact—given over to the exclusive use of only 44 guests. Linked governmentally to St. Vincent, but 40 miles across the sea from the mother island, this is one of the most sequestered resorts in the world. And this is the place against which all others claiming to be the Caribbean's most spectacular must contend.

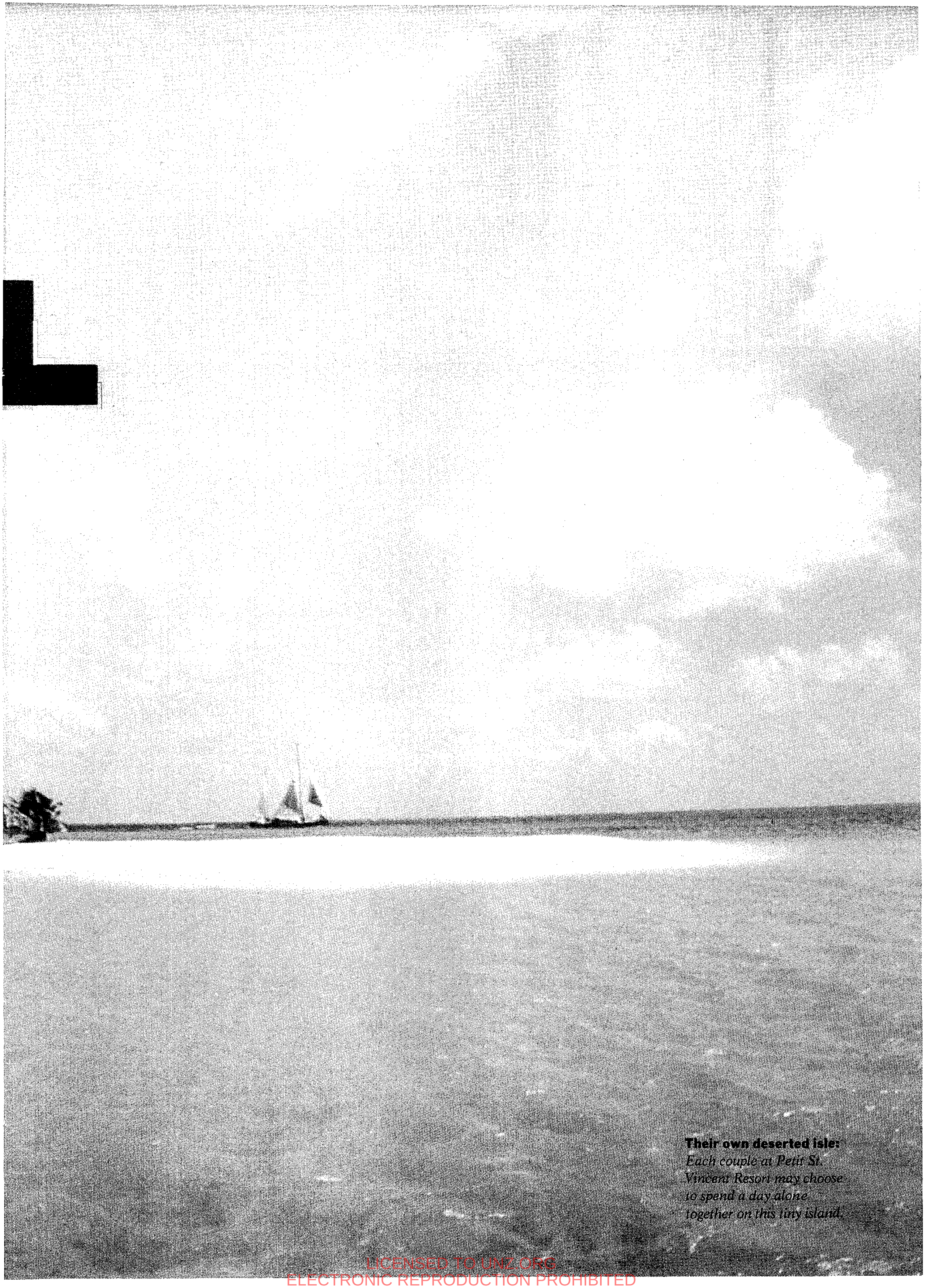
Private-island resorts are always appealing, but Petit St. Vincent is particularly so. For one thing, it is larger than some private islands, which—mere specks of sand—inflict claustrophobia within hours. For another, its owners haven't sold off any land parcels for villas or condos.

The resort consists of just 22 cottages. And what cottages! Each contains an enormous bedroom, a spacious living room, and a wood-planked or fieldstone patio. Each has sliding glass panels, covering two walls of every room, that open to vistas of the sea or beautifully landscaped gardens. (And the landscaping is nothing short of miraculous. Virtually every inch of ground is forever being worked upon, planted, and replanted.) And each cottage is separated from the others, sometimes by dense tropical plantings, sometimes by bluffs and cliffs that seem impregnable. It is easy to imagine you are all alone on the island. However, don't voyage to PSV alone; go with someone about whom you feel ardent.

For there is nothing to disturb intimacy. There is no direct access to the cottages from the narrow tracks on which personnel travel by Mini Moke; gardens and bowers thick with vegeta-



Photograph ©1984 by Bruce Wolf.



Their own deserted isle: *Each couple at Petit St. Vincent Resort may choose to spend a day alone together on this tiny island.*

tion intervene. Moreover, the telephone will never interrupt, for there are no phones in the rooms. To order room service or communicate with the front desk, a guest places his message in a slot in the flagpole behind his cottage, then raises the flag; the Mini Moke drivers will spot the signal and—surprisingly quickly—attend to the request.

What is there to do at PSV? Precious little. By day, there are innumerable beaches to swim from, some inhabited by another couple or two, some totally deserted. There is a tennis court, and the hotel provides Hobie Cats, Sunfish, Windsurfers, and snorkeling equipment free of charge, and will arrange waterskiing, deep-sea fishing, day sails on a charter boat, or scuba diving (for these activities, there's a fee). At night, guests gather for drinks in the lounge, joining one another for dinner, competing in a few rousing rounds of Ping-Pong or Trivial Pursuit.

Peace: *The spacious cottages at Petit St. Vincent are cunningly isolated from one another.*

There is a down side: PSV's meals, at least when I was there last winter. At dinner, soups were floury, lamb was overdone, the steak Diane was tough, and even local lobster and freshly caught fish were served rubbery. Desserts were so sweet they set the teeth to aching. A guest I met, who remained on the island longer than I did, told me that a few days after I left the cuisine picked up. His explanation: Jennifer Richardson, wife of the manager, who oversees the chefs, had been off-island during my stay. When she returned, the cooks shaped up. But I can't vouch for that. No matter. PSV is so exceptionally paradisiacal that a jug of wine and a loaf of bread would, in all honesty, suffice.

Petit St. Vincent Resort, P.O. Box 12506, Cincinnati, Ohio 45212 (513-242-1333). From December 21 through April 14, 1985, rates for a cottage vary between $340 and $400 per night, double occupancy. Three meals a day are included. Off-season rates are lower. The resort is closed in September and October. No credit cards. —L.W.

THE REGION OF JAMAICA where **Trident Villas & Hotel** is situated, Port Antonio, on the northeastern coast, is home to the most remarkable structure in the entire Caribbean—the Folly Great House, a monumental colonnaded ruin that broods eerily out to the windswept sea. It was built at the turn of the century by Alfred Mitchell, a millionaire who saw no reason why the tropics couldn't support the same kind of princely architecture he had seen in Europe. He made the unfortunate mistake of mixing the concrete for his walls with seawater, which caused the walls to crumble, and his dream, like many another in the Caribbean, disintegrated within a few years. Still, enough of the grand palace remained to have inspired, decades later, another visionary Jamaican builder, Earl Levy, a man who has turned sleepy, long-forgotten Port Antonio into an architectural dazzle.

Levy has built stunning homes in the region for royalty and celebrities. And he has created—and personally supervises—a whimsical and idiosyncratic, yet grand, hotel. Part of it consists of oceanfront villas with soaring roofs, private gardens, delicate gazebos. And part of it—due to open this winter—consists of vast rooms in a castle that was inspired by a Loire Valley château, complete with turrets, majestic staircases, and massive walls. In fact, Trident is so grandiose in conception that instinct suggests it cannot possibly work. But instinct is wrong. Trident is not just fantastic in the sense of seeming imaginary. It is also fantastic in the everyday sense of that word.

The setting is the resort's particular boon. The villas are strung out along a jagged coast where winds whir and the sea lashes against a coral shore. This is exciting scenery. But Trident's small, semi-circular swimming beach is set in a placid, sheltered cove between rocks and bluffs. Most Caribbean beaches are public thoroughfares. Trident's—while unfortunately minuscule—is untraveled, truly pacific.

Each villa has two large rooms opening on two sides to the sea, so that the water seems virtually part of the architecture. Each is decorated differently, although most contain hand-carved Jamaican four-posters, delicate writing tables, and imposing peacock chairs. The junior suites, also elegantly furnished, are side by side in an annex to the hotel's main building. All the rooms, wherever they are, have an air of fantasy and the fabulous.

The fairy-tale quality extends to the dining room as well. On mahogany tables, five-branched candelabras, white embossed linens, ornate silverware, Wedgwood. On the walls, tapestries and sconces. And, to serve the food, waiters in red jackets and—can it be?—white gloves. This is the Jamaica that is long gone. Or that perhaps never was.

But there is no make-believe when it comes to the quality of the food. No pretensions, no amateurish French cuisine, no poseur's nouvelle. Instead, Caribbean specialties elegantly prepared. One night, I feasted on curried akees (a Jamaican fruit) in flaky puff pastry, spicy callaloo soup, smoked marlin, chicken breasts served with fresh local vegetables, and banana floating island. Another night, red-pea soup, chocho (a kind of squash) stuffed with salt fish, avocado salad, baked stuffed freshly caught snapper.

Other pleasures at Trident are the huge swimming pool, the pair of tennis courts, the tinkling piano music at cocktail time, the tricky calypso rhythms at after-dinner starlit dances, and the ceremonious tea service.

If Trident grows dull, there is the fascinating Port Antonio region to be explored. It is still country there—not a high rise or a boutique to be found. Go rafting on the Rio Grande. Or rent a car and safari to Reach Falls, a little-known, little-visited waterfall about a 40-minute drive from Trident. The road is rutted, the scenery totally unspoiled. The swimmable mountain pool at the end of the trek is so clear that you can count the

Photograph ©1984 by Bruce Wolf.

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pebbles. On the way back, eat—if you dare—jerked pork: This is the dish that is now available throughout Jamaica, but is best at Port Antonio. It's pit-roasted pork, cooked over a bed of pimiento-wood and encrusted, for preservation, with hot peppers.

Some people, of course, will not want to venture from the fairy-tale world of Trident, no matter how enticing a river, a waterfall, a roadside barbecue might be. Okay. But no matter how sedentary you become, be sure not to miss the Folly. Its silent, overweening decay provides a reminder about the transience of beauty and luxury, and sends you back to Trident determined to enjoy these blessings to the hilt in this resort that knows how to deliver them.

Trident Villas & Hotel, P. O. Box 119, Port Antonio, Jamaica (U.S., 212-689-3048; Jamaica, 809-993-2602). From December 16 through April 8, 1985, a junior suite is $290 per night; a villa suite is $330; the Prime Minister's Suite is $430; the Imperial Suite is $480. All are double occupancy. Breakfast and dinner are included. Off-season rates are lower. The hotel is open all year. American Express (A.E.), MasterCard (M.C.), Visa (V.) **—L.W.**

DELUXE **Little Dix Bay,** A 550-acre botanical park bordering a half-mile crescent of Virgin Gorda sand, is as carefully groomed and civilized as its guests. Eighty-four commodious, quietly posh beachfront rooms are tucked behind gnarled sea-grape trees and coconut palms. Beachboys rake the sand, and waiters comb the shore for thirsty guests.

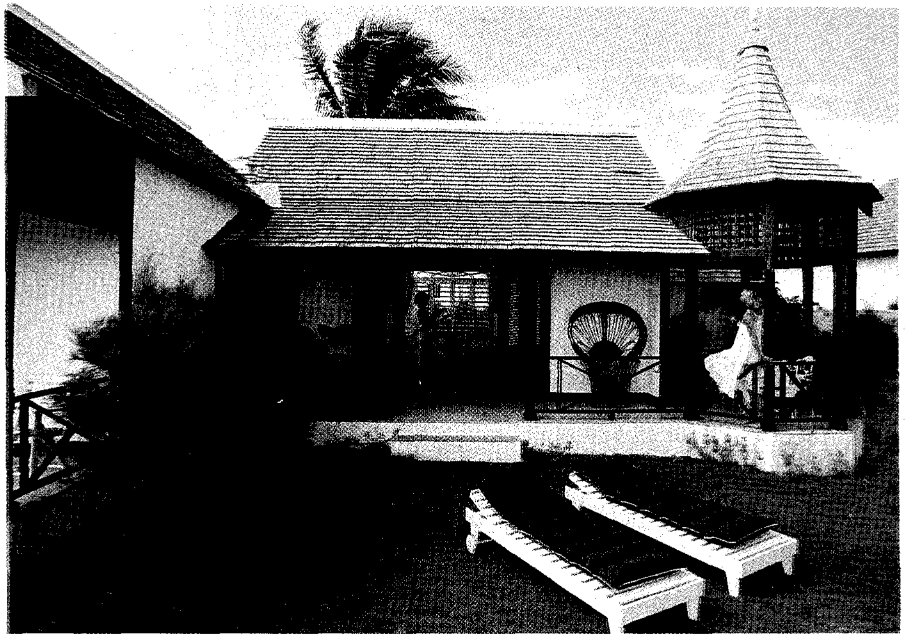
Tropical solitude is solicitously cultivated at this self-effacing Rockresort. You dine beneath soaring gray-shingled roofs (the only high-profile element in the complex), where candle lamps illuminate just the guests at your scarlet table. Out under the stars, where we danced to steel drums, more candles flicker in the blackness as couples murmur over coffee and liqueur. The convex lamps edging the pathways light feet, not faces. Discreet.

In the daytime, survey the luminous sea from lounges sheltered by thatched *bohíos* or from soft yellow floats adrift on the reef-protected bay. But for the ultimate in solitude, sign up for an isolated spot on one of the seven beaches just minutes away by Boston Whaler. Before picnicking on roast Cornish hen and Soave Bolla, we snorkeled above branching staghorn coral one day and the next swam in silence among the enormous rocks that make up the Baths. Not that privacy is *enforced.* You have ample opportunity for conviviality: sails aboard a Hinckley ketch or a fast catamaran, cocktails and hors d'oeuvre by the trayful with the manager, or rum punches within the cushioned confines of the Sugar Mill bar.

Little Dix does a 90 percent return business in season, and each gray wood structure has its partisans. Our hexagonal, burnished-hardwood-paneled room was the very essence of substantial comfort—what you'd expect from a Rockefeller summer estate in Maine, but tropically oriented with bottles of Cruzan rum and Coke. A fan circulated breezes drifting (with our neighbors' conversation from next door) through glass louvers on three sides. The gray-and-ocher (soundproof) stone wall separating the units was complemented by terra-cotta and other natural materials—heavy rattan and earth-tone cottons. Equally top drawer were the room's accessories: wicker lamps hung from the ceiling, a basket of toiletries, a drying rack for dripping suits in the ivory-tiled bath, and walking sticks and a green umbrella on brass hooks in a closet well stocked with heavy hangers.

We found the somewhat institutional meals as substantial as the carefully appointed lodgings. Virgin Gorda offers few dining alternatives, but then, most Little Dix guests seem to prefer captivity. Provisions are shipped twice monthly from New York—and are bountiful, as attested to by an elaborate Sunday-night buffet with shellfish rampant and half a side of roast beef. Monday we breakfasted on fat kippers, lunched on a less-than-fluffy omelet, and for dinner, chose a firm mahimahi fillet and two Madeira-glazed tournedos of beef, garnished with sautéed cucumbers.

Beyond tennis on seven Decoralt courts, island hiking, and the free use of balloon-tired bikes, Sunfish, and snorkeling gear, you can rent horses or deep-sea-fishing or trolling boats, or you can arrange trips to Tortola and other nearby islands. Activities are detailed in a slick 32-page manual issued upon arrival, when, with typical thoroughness, a registration team meets your flight. Our leave-taking was almost equally efficient, although the wake-up knock (there are no room phones) never came. Overall, Little Dix gets high marks for cosseting with finesse.



Whimsical charm: *Each cottage at Trident Villas & Hotel is open on two sides to sea breezes.*

Little Dix Bay, Rockresorts, Inc., 30 Rockefeller Plaza, New York, New York 10112 (586-4459). From December 20 through April 14, 1985, a room is $380 per night, double occupancy, or $500 per night, triple occupancy. Three meals a day are included. Off-season rates are lower. The resort is open all year. No children under eight. A.E., Diners Club (D.C.). **—J.C.**

Oyster Pond Yacht Club has tropical class. The loggia, under one of several arches carved into the curving granite façade, is island-perfect with its white wicker, its French cottons, its exotic flowers. From this stylish vantage point, portals in the bar and dining room admit ultramarine views. As well they might. Shimmering-white Oyster Pond is perched with aristocratic aplomb on a rocky promontory between

Photograph by Robert Phillips/Image Bank.

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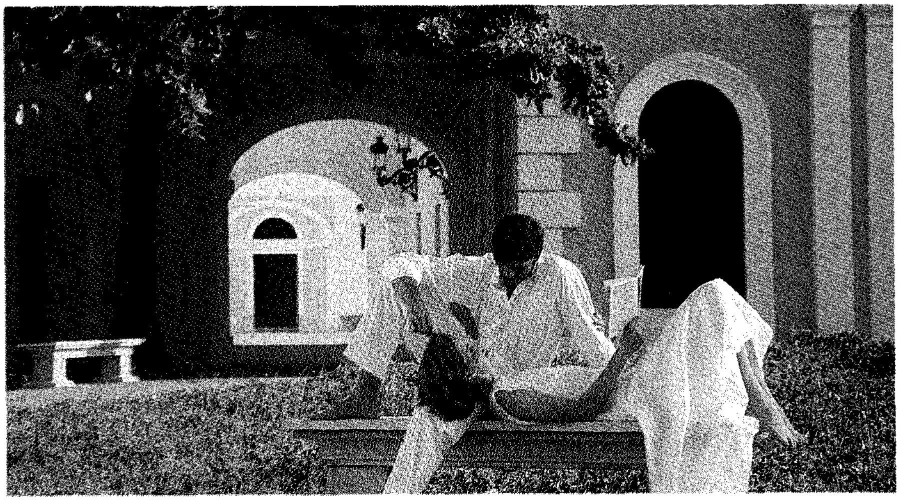

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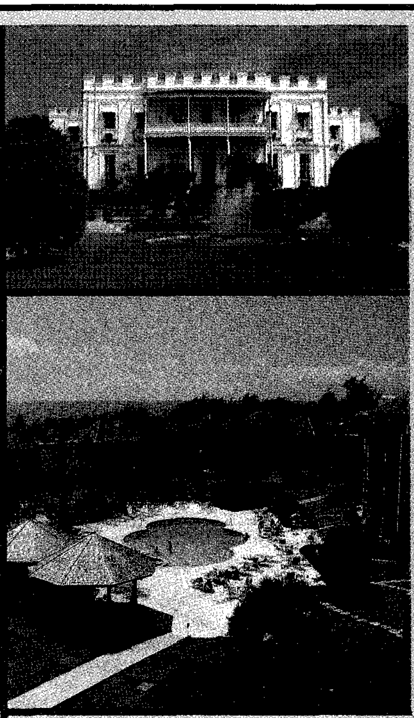

IT'S A KINGDOM.

MARRIOTT'S
SAM LORD'S CASTLE
A BARBADOS RESORT

the wave-combed Atlantic and a lagoon and yacht anchorage (*the* Oyster Pond)—a twenty-minute drive from St. Martin's lowland Caribbean hotel strip. Recently refurbished with appealing understatement and plenty of money, this highly civilized twenty-room hotel caters to your comfort in a splendid, natural setting.

A solicitous young clerk checked us in, arranged for a car and dinner reservations, and placed a long-distance call with smiling efficiency. Pleased, we ascended terra-cotta steps to a pale-salmon corridor with louvered doors to each individually decorated room. Our bedroom, a cool blue-and-white tribute to the allure of wicker, ceiling fans, and Pierre Deux, came with a private balcony overlooking St. Barths and St. Eustatius. The framed Jasper Johns, the Albers print, and the wicker peacock chair in the smallish white chamber affirmed the hotel's palpable charm.

Equally impressive is the immaculate kitchen. The presiding French chef caters to most gustatory whims. Nouvelle cuisine is featured at *haute* prices—but then Oyster Pond isn't geared to pikers. Kirsten Borjesson, the soignée manager, aware of our quest for a perfectly cooked fresh fish, suggested a small, whole snapper. And it came, accompanied by a slightly chilled St. Véran 1982, glistening on white Rosenthal china and faintly flavored with garlic and parsley—a perfect 10. The creamy orange-mango sherbet was another dish worth the detour to the beige-accented dining room with its high-backed rush chairs and gleaming candle sconces.

Oyster Pond's romantic aura ideally suits its now-barefoot, now-couturiered clientele. A car is almost a must. Do remember, the club is basically a hotel, not a resort, although a fine, sandy beach, two slightly tacky tennis courts, and a water-sports center—low-key but sufficient facilities for your athletic pleasure—lie minutes away.

For a combination of sophisticated pleasures unique on a Caribbean island, debonair Sint Maarten/St. Martin owes thanks to its Dutch-French duality. The southern—Netherlands Antilles—part of the island may shock anyone brought up to scrub with Old Dutch cleanser, but that's where most of the island's hotels, casinos, and golden beaches lie. For more sensual diversions (and better roads), the French half, with nude bathing at isolated Orient Beach, is your destination. Grand Case, a one-donkey town with captivating pastel houses, bills itself as the restaurant capital of the Caribbean (don't miss the evocative paintings and sculptures at the Lynn family's gallery-home, next to Auberge Gourmande, esteemed for Burgundian fare). Duty-free shopping is less arduous, more upscale, in French Marigot than in Dutch Philipsburg, but throughout the island, the food's the shining star, and variety is the chief culinary spice.

Gershwin rippled across the candlelit porch at La Vie en Rose above Marigot harbor as an able waiter presented tender lobster in a fish velouté and an equally compelling thick salmon steak cooked *au point,* with crackling skin—an elegant meal. For a Creole change of pace, drive over to Mark's Place, an open-air restaurant in rural Cul de Sac where you eat at bare planked tables. Try the stuffed christophine squash, the spicy brown land-crab meat stuffed back into its shell, and the fabulous fresh coconut pie. Back on the Dutch side, you'll find the cuisine in Philipsburg truly international. At Asha on Front Street, icy Heineken is the perfect accompaniment to estimable curries and tandoori fare. Farther west, reserve for the set-menu dinner at Mary's Boon, an idiosyncratic twelve-room inn at water's edge. Mix your own drinks and help yourself from a large pewter platter of sliced beef tenderloin, greaseless fried-onion rings, and baked local sweet potatoes.

You'll think of Europe as you eat your way from village to village in St. Martin, enjoying the flavor of your surroundings as well as the food.

The Oyster Pond Yacht Club, c/o David B. Mitchell & Company, 200 Madison Avenue, New York, New York 10016 (696-1323). From December 15 through April 14, 1985, a room is $200 to $240 per night; a suite is $260 per night. Both are double occupancy. No meals are included; add $80 per day per couple for breakfast and dinner. Off-season rates are lower. The club is open all year. A.E., M.C., V. —J.C.

Photograph by Grafton Smith/Image Bank.

Tranquillity: *Guests at Little Dix Bay may swim near the rocks known as the Baths.*

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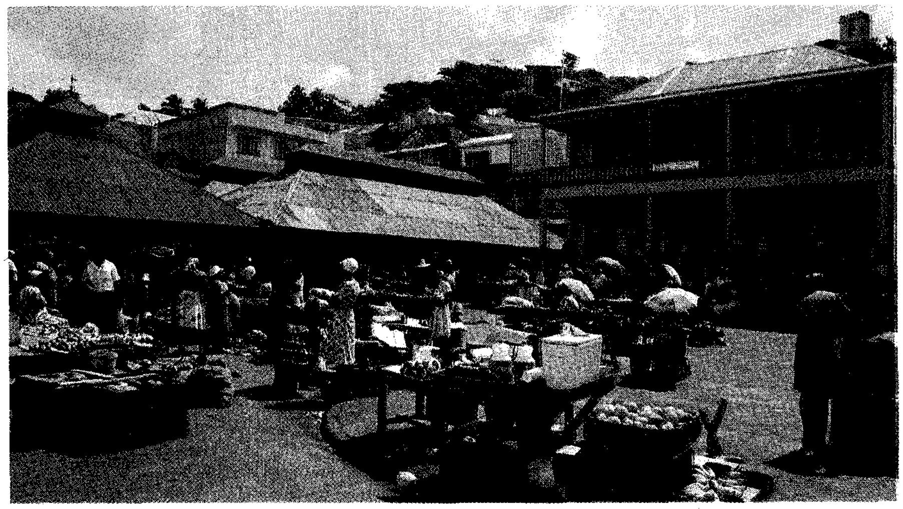
SUPERIOR

Pampering at More Moderate Prices

CHRISTOPHER Columbus could never make up his mind which Caribbean island was the most beautiful. Each one he visited impressed him more than the last, and he was forever concluding, of one lush isle or another, "It is the loveliest thing that I have ever seen." Myself an old Caribbean hand, I've never shared Columbus's indecision. To my mind, Grenada is the most lovely, the most fair, the prize of the Indies. It is verdant, beach- and cove-laden, and it has mountains that rise skyward like cathedrals and never cease to astonish because they seem far too weighty for the floating earth that bears them. Grenada also happens to have one of the pleasantest hotels in the region: the **Spice Island Inn.**

Situated on Grande Anse Beach, a shining scimitar of sand, the hotel looks out upon the distant fish-scale-tiled roofs of the eighteenth-century town of St. George's, which nestles in the shelter of one of those astounding mountains.

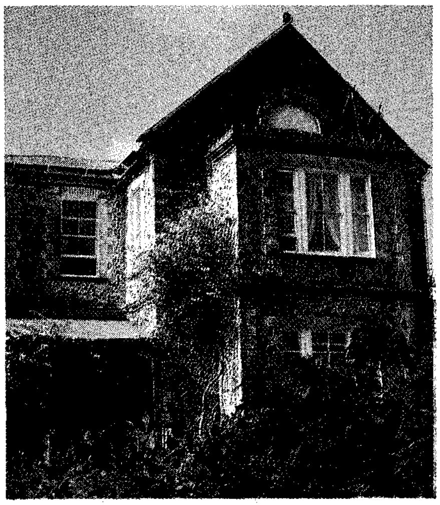
This is a handsome inn, a cottage hotel with all its accommodations on the beach. They are decorated with native woods, white stucco, and red tile. Best of all are the pool suites, which come with an enclosed garden and a small, utterly private pool.



Shopping on Grenada: *A country market not far from the Spice Island Inn.*

But the Spice Island Inn is more than just pretty. It is surprisingly well run. Under former prime minister Eric Gairy, under Maurice Bishop, and now under the less-than-established interim government, the inn has somehow managed not just to survive political changes but to deliver good food, prompt service, and plenty of gentle cosseting. Much of the credit goes to manager Coleman Redhead, a quiet man of great fortitude who, on the night of the American intervention, herded the six guests remaining at the hotel into a back room and made them stay indoors throughout the shelling, while he ran back and forth to the kitchen, cooking and delivering meals.

The cuisine is Grenadian. You will be served lambi (conch) cocktail, stuffed crab backs, red-bean soup, pigeon pea soup, roast suckling pig, poached dolphin, and fruits and vegetables that have been purchased fresh daily at the huge outdoor market in St. George's, one of the best-stocked on the islands.

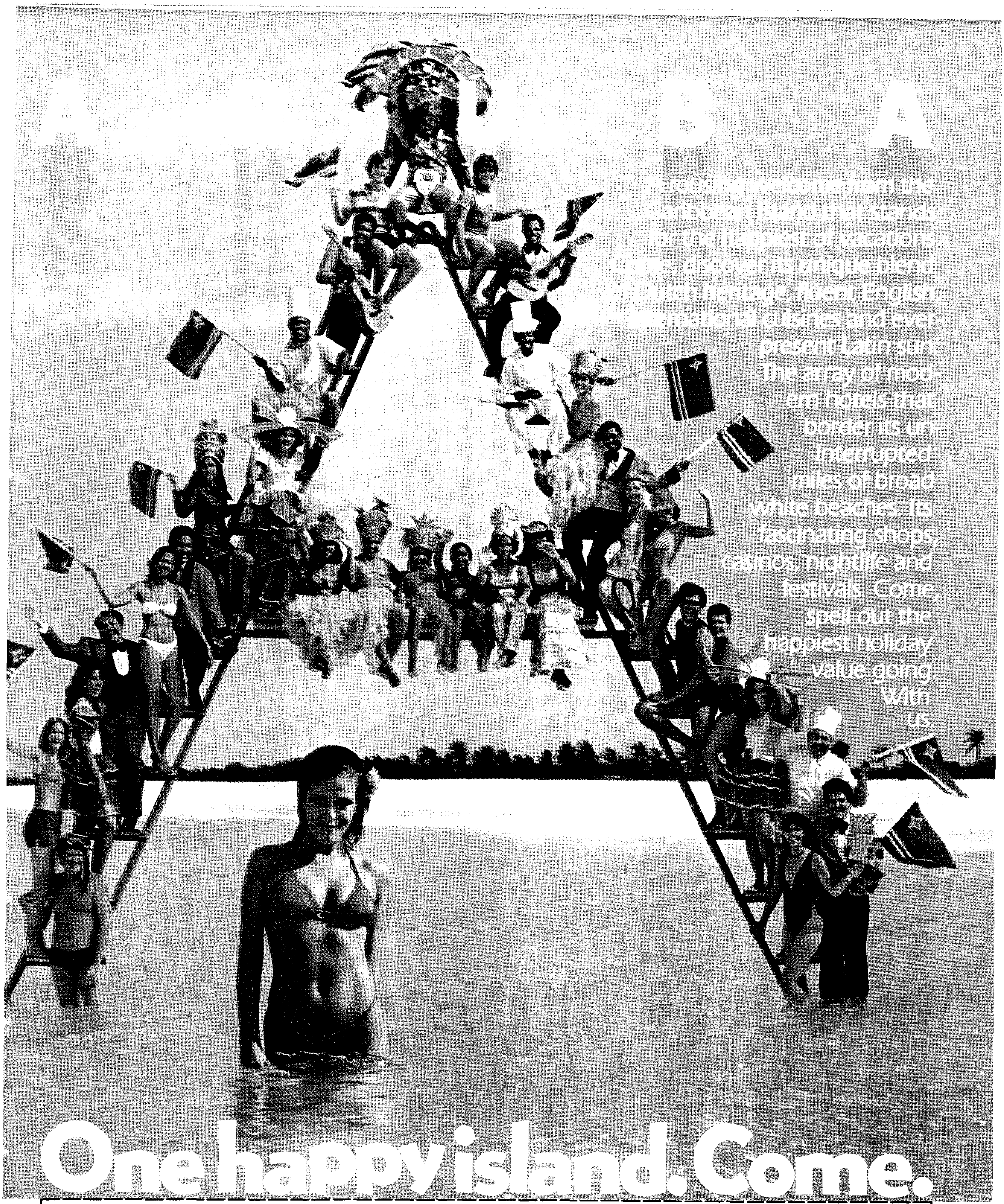


For great island food: *Betty Mascoll's.*

Leave the hotel and see that memorable market. And the bustling St. George's carenage, with its wealth of sailboats and steamers. Buy baskets of cinnamon, mace, and allspice from the hawkers. And visit the tiny Grenadian museum, with its Arawak artifacts, carnival costumes, and exhibits of such items as "the shirt and shoes worn by Maurice Bishop on Bloody Sunday." In the Yellow Poui Art Gallery, look at the exciting work of Cato, Caliste, and other local painters. At Grencraft, shop for Grenadian straw mats and shell lamps.

But the best of Grenada is out in the country. Don't miss it. Try a visit to a spice factory, where barefoot women still "dance" the cocoa beans, treading them endlessly so they're exposed on all

Photograph, top: Dale Wittner/Image Bank.



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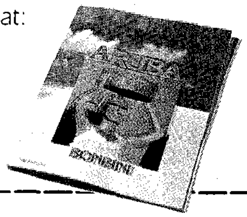
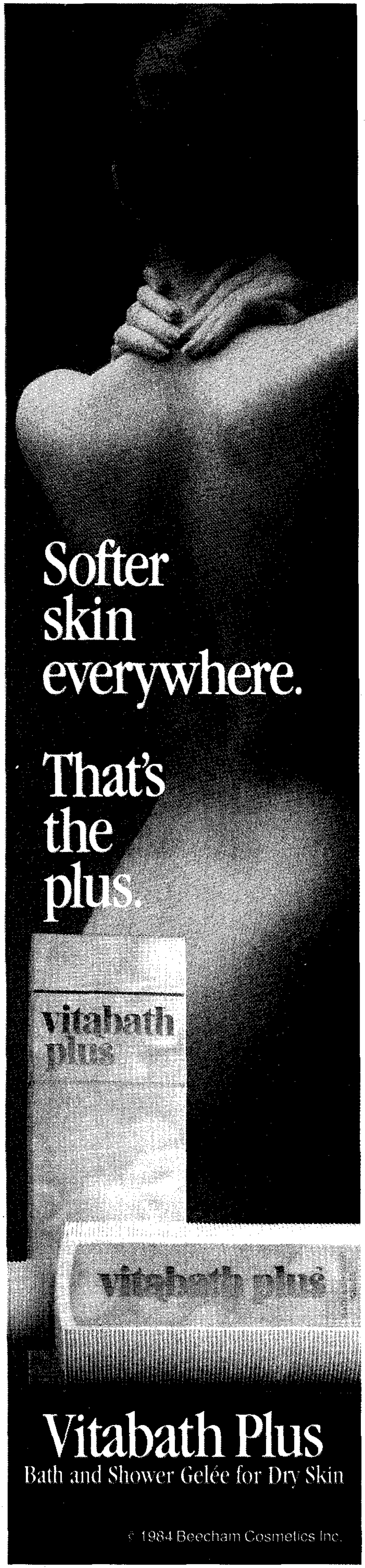




sides to the drying effects of the sun.

Later, having made arrangements in advance, stop for lunch at Betty Mascoll's, a plantation-house restaurant. This, one of the best Caribbean restaurants in the region—not just on Grenada—is actually Mrs. Mascoll's home, a handsome turn-of-the-century estate house in the midst of a cocoa and banana plantation. She serves rum punch, beer, or soft drinks on the tiled terrace that overlooks opulent vegetation, then an elaborate many-coursed lunch indoors in her pretty parlor.

There are a number of other good restaurant choices. One is Mamma's, the tiny one-room-plus-even-tinier-front-yard of Mamma Insley Wardally. From a cubby, Mamma produces nightly an array of dishes that would defy the counter space of far larger establishments. There are always at least fifteen different local specialties, sometimes many more.

More luxurious is La Belle Creole at the Blue Horizons Cottage Hotel. Here there is a sweeping view over Grande Anse Beach, and highly sophisticated Caribbean recipes are prepared, including callaloo quiche, dolphin mousse, lambi chowder, and deviled lobster.

Grenada also has discos. Catch the island before the new high-rise hotels go up and it becomes like everywhere else.

The Spice Island Inn, Grande Anse Beach, Grenada (U.S., 914-895-2045; Grenada, 4-258-4423). From December 15 through April 16, 1985, a beach suite is $160 per night; a pool suite is $205. Both are double occupancy. Breakfast and dinner are included. Off-season rates are lower. The hotel is open all year. A.E., M.C., V. —L.W.

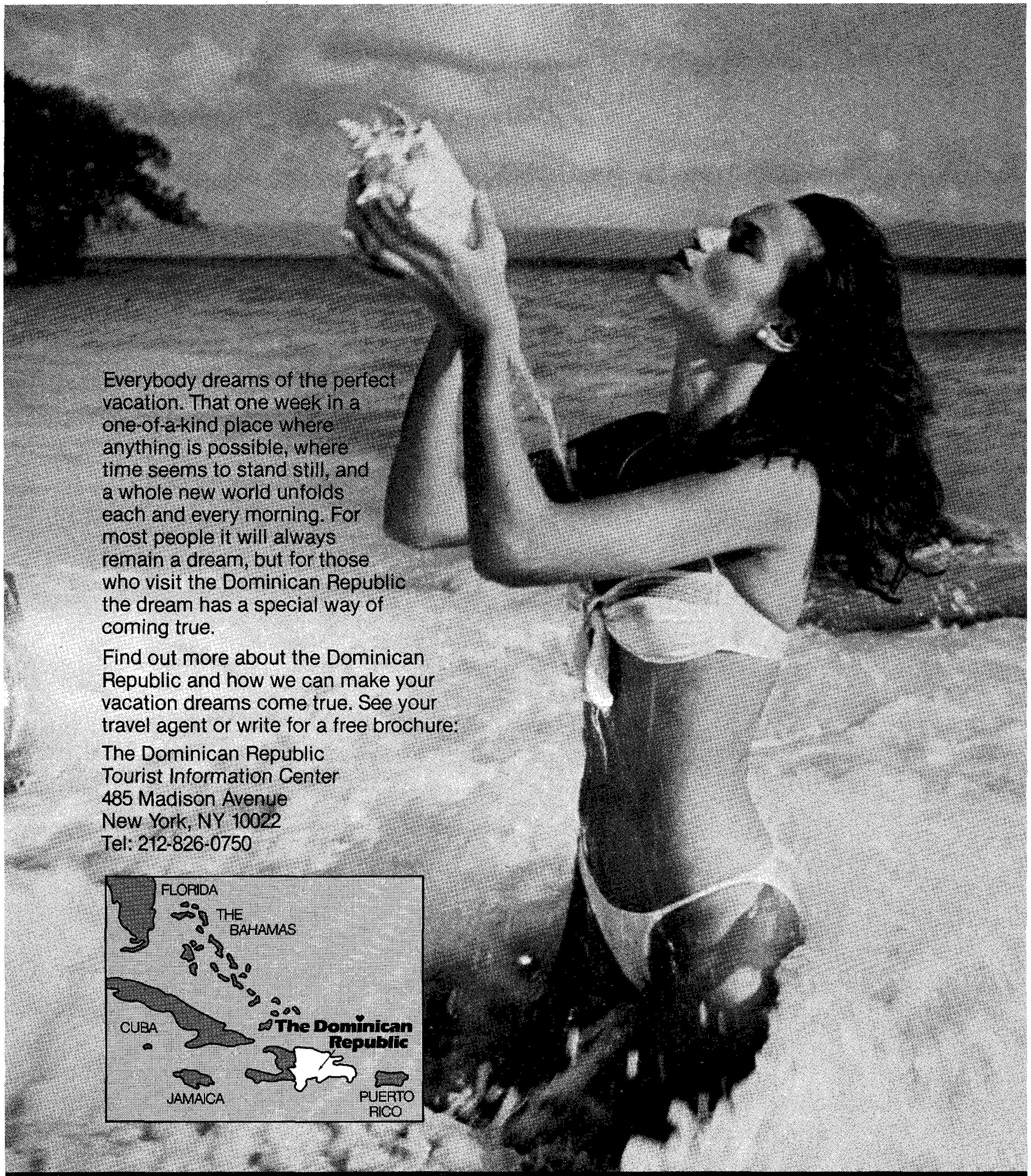
IN CERTAIN SEASONS, YOU just can't get into the **Jamaica Inn.** Some 90 percent of the guests are repeat visitors, and some of those have been returning year after year ever since the hotel opened in 1951. Lots are Brits, especially those who visit in February. They persist in wearing black tie and long gowns to dinner. Winston Churchill visited several times. John Turner, Canada's former P.M., is a regular. So is Prince Sadruddin Aga Khan. This place attracts royalty and inspires loyalty.

The chief reason, no doubt, is that the Jamaica Inn is a closely watched, family-run hotel. Early on, a pair of brothers, Ray and Charles Morrow, and their friend Matthew Archibald took it over. Ray died this year, and Charles is getting on. But a younger generation of Morrow brothers, Peter and Eric—Charles's children—have got involved. They say the reason the hotel works as well as it does is that there is always a Morrow in residence.

It does work. The service particularly. I had, for example, the following surprising experience. My companion requires a straight-backed chair when dining. The outdoor terrace on which the Jamaica Inn's meals are served didn't have such a chair. My companion requested, at our first dinner, that a chair from the lounge be brought to the dining area. Without any ado, it was. The next day, as we arrived for lunch, a captain signaled a headwaiter, who signaled a waiter, and as soon as we had selected a table, the standard chair was whisked away and a straight-backed one from the lounge was placed in its stead. Elsewhere, in dozens of other hotels where we have requested such an accommodation, we have been refused it, or granted it only grudgingly. Clearly, the Jamaica Inn is different—a place that recognizes, and doesn't mind, that guests have individual needs as well as peccadilloes.

It's charming-looking, to boot. The two wings are built in the style of the main building, once a grand Greek Revival estate home. Both the main building and the wings, comprising 45 rooms painted in soothing baby blue, have columns, archways, ivy-overgrown balustrades. And, what is unusual, the rooms have terraces designed not just to offer a brief look-see at the ocean but to be lived on. They are large and furnished like living rooms, with couches, upholstered chairs, rockers, writing desks, cocktail tables. Immediately, the out-of-doors becomes a full part of the vacation experience.

The beach is pretty: a 700-foot swirl of sand, sheltered by a distant reef and protected at either end by rocky archipelagoes that break the surf, making it gentle, lazy. There are amenities: drinks delivered to where you lie and fry; palms under which to retreat when you've had enough sun; beds made up after your nap; hot hors d'oeuvre in the bar at cocktail time, as if you were at a party, and a zither player making just the right amount of noise. But best of all, excellent food. The principal chef is an Italian who has been cooking at the inn for 25 years. He blends Caribbean ingredients with European recipes—for instance, he serves local snapper topped with a mousseline sauce, or yellowtail with hollandaise. And he offers numerous choices. Two or three soups. Five or six main dishes. Perhaps deviled squab, or ox tongue with Madeira sauce. But the inn is most famous for its midday spread, a buffet that hoteliers all over the islands have recommended to me. (Unfortunately, I was unable to expe-



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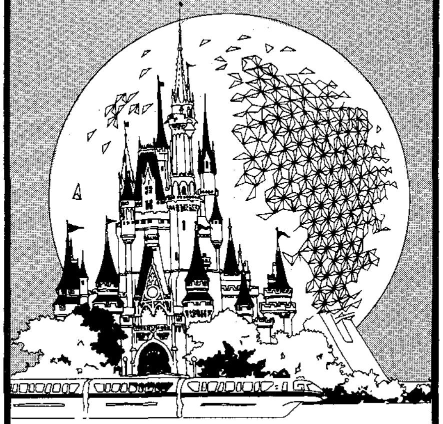

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rience the buffet, which is not served in summer.)

Should the pleasures of the Jamaica Inn pale, Ocho Rios waits to be explored. It is alive with music, street vendors, straw merchants, craftsmen selling handmade wicker furniture. A bit farther away, but still in the Ocho Rios environs, are tempting excursions. Dunn's River, where you can climb through jungle to an impressive waterfall and swim in the cooling pools it forms. Shaw Park Botanical Gardens, a 34-acre display of absolutely everything that grows in the tropics. Prospect Plantation, a working agricultural estate where tropical farming techniques are explained. And, about an hour's drive away, Noël Coward's home, Firefly. His grand pianos, his paintings, even his sheet music, are all still here. It's an extremely eerie place: inland, hot and glaring, but nevertheless haunted. On the terrace, eyeing the view that so often inspired him, you almost feel as if you were intruding, expecting that at any moment Coward himself will appear and tell you to get out of the midday sun.

Jamaica Inn, Ocho Rios, Jamaica (U.S., 800-243-9420; Jamaica, 809-974-2514). From December 16 through April 15, 1985, a room is $225 to $275, double occupancy. Three meals a day are included. Off-season rates are lower. The inn is open all year. No credit cards. —L.W.

WHEN OUR FOURTEEN-passenger Trilander put down on the grassy Little Cayman airstrip, Donna Emmanuel was waiting to welcome us and 400 pounds of groceries. Between the onions and the broccoli in the back of the open pickup, we jounced past a scattering of pastel structures that constitute Blossom Town (the only hamlet on an island of some 50 residents) to the **Southern Cross Club.**

The simplicity of the club—a lodge-kitchen-office cluster and five two-unit bungalows scattered along 700 feet of shore—reflects necessity (Little Cayman is splendidly isolated) and the practicality of the group of fishing enthusiasts who built this once-private fishing camp in the sixties. Reorganized as a corporation in 1981, the club is still more functional than fashionable. Room service? Hardly. Air-conditioning? Never. But an honor bar and a 24-hour generator to keep the ice cubes frozen . . . now *those* are essentials.

Simple is how the old-timers who arrive each winter to stalk bonefish and tarpon like it, and the basics are what continue to attract the "vacationers" (as opposed to fishermen or divers) who bike along the coral-and-blacktop road girdling the skinny, nine-mile island and sit on the boat slip with half the population while an island freighter unloads, say, 126 cases of beer for Southern Cross. Lately, an affluent diving crowd has discovered the club's unaffected charms—not to mention the spectacular Three Fathom Wall, Jackson's Point, and Bloody Bay nearby. Once languishing, Southern Cross now flourishes under the dedicated management of Mike and Donna Emmanuel. And anyone with airfare can enjoy this rarity, a sensibly basic, albeit civilized, outpost on the sandy edge of nowhere.

The gray cement floor in our bedroom was off-putting on first view. The rope hammock under the sea grape just twenty feet from the water looked more inviting. But as light streamed through the opened louvers, the substantial white wicker furniture seemed appropriately tropical and appealing, as was the view of the tourmaline shallows stretching to Owen's Cay. More like camp was the no-nonsense bath with its metal shower and brackish water.

A short stroll away through scattered coconut palms backlighted at night with atypically garish colored floods, the lodge is actually five screened, hexagonal units joined to form an irregular ring around a hibiscus-filled atrium. Sections variously house the help-yourself bar, the teen-thronged Ping-Pong table and game area, and the long family-style dining table.

Talk about good fellowship. Proximity and a couple of Donna's exceptionally brisk rum punches tend to dissolve constraint. Merilda, filling in for the vacationing cook (hearty, homey fare is the rule, whoever cooks), prepared pork chops with "rundown" (gravy), a baked wahoo, Caymanian-style—plenty of ground black pepper in the onion-and-green-pepper sauce—and a smooth, piquant Key-lime pie.

I found the attention paid to planning and executing each guest's activities impressive. The dive program is "custom-designed for the guests' particular needs," according to Mike. (For more information on the Caymans and diving, see Spanish Cove, page 85.) Four fly-fishing guides alternate during the winter season. Kids are encouraged to dive, sail, bike, and snorkel. A Windsurfer and Hobie 18 supplement a resort course for beginning divers and bone-fishing lessons. Birders watch for the red-footed booby, the black frigate bird, and the Little Cayman crab catcher. Less sportive sorts swim near Owen's Cay (there's too much eelgrass in front

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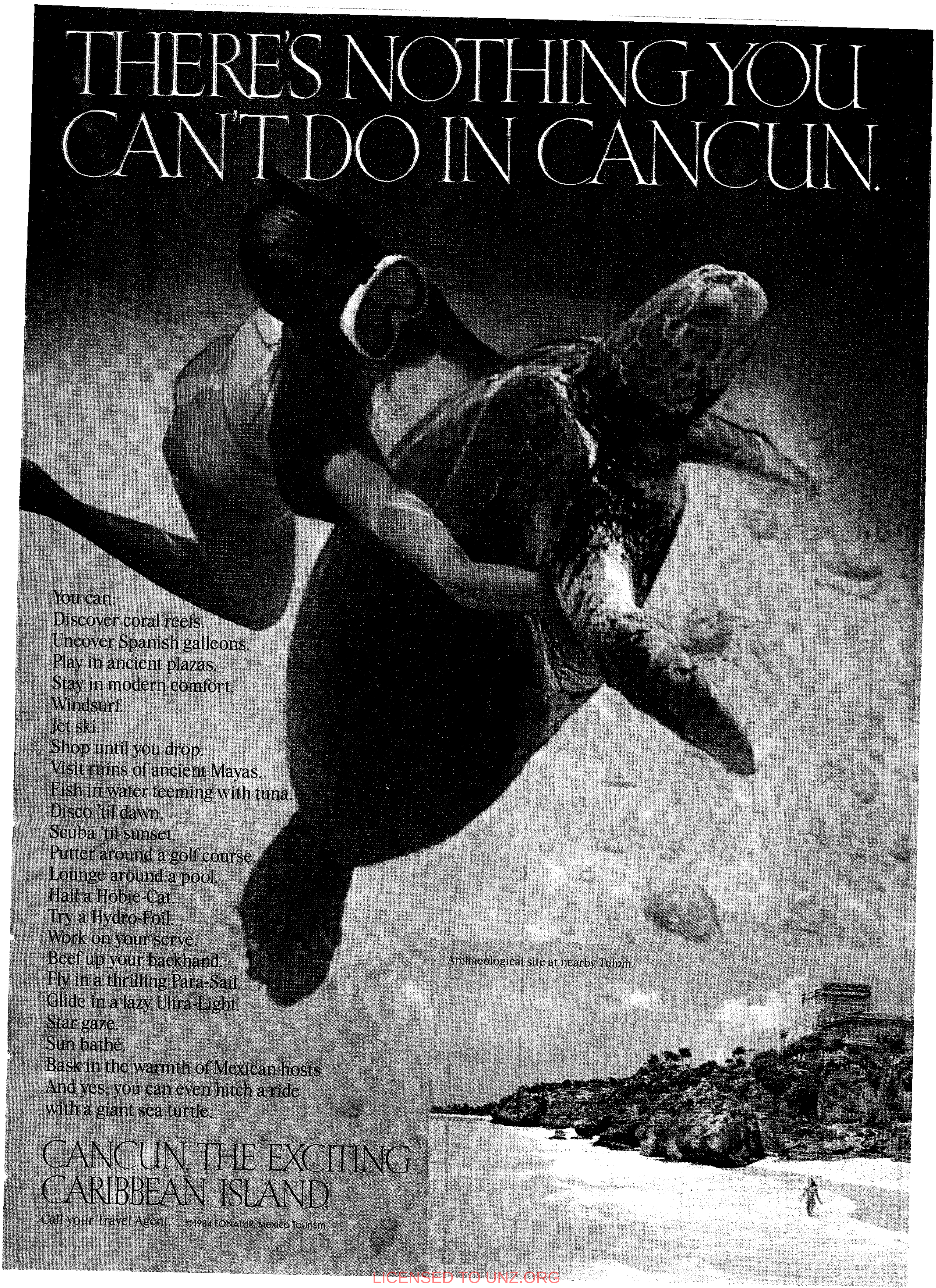

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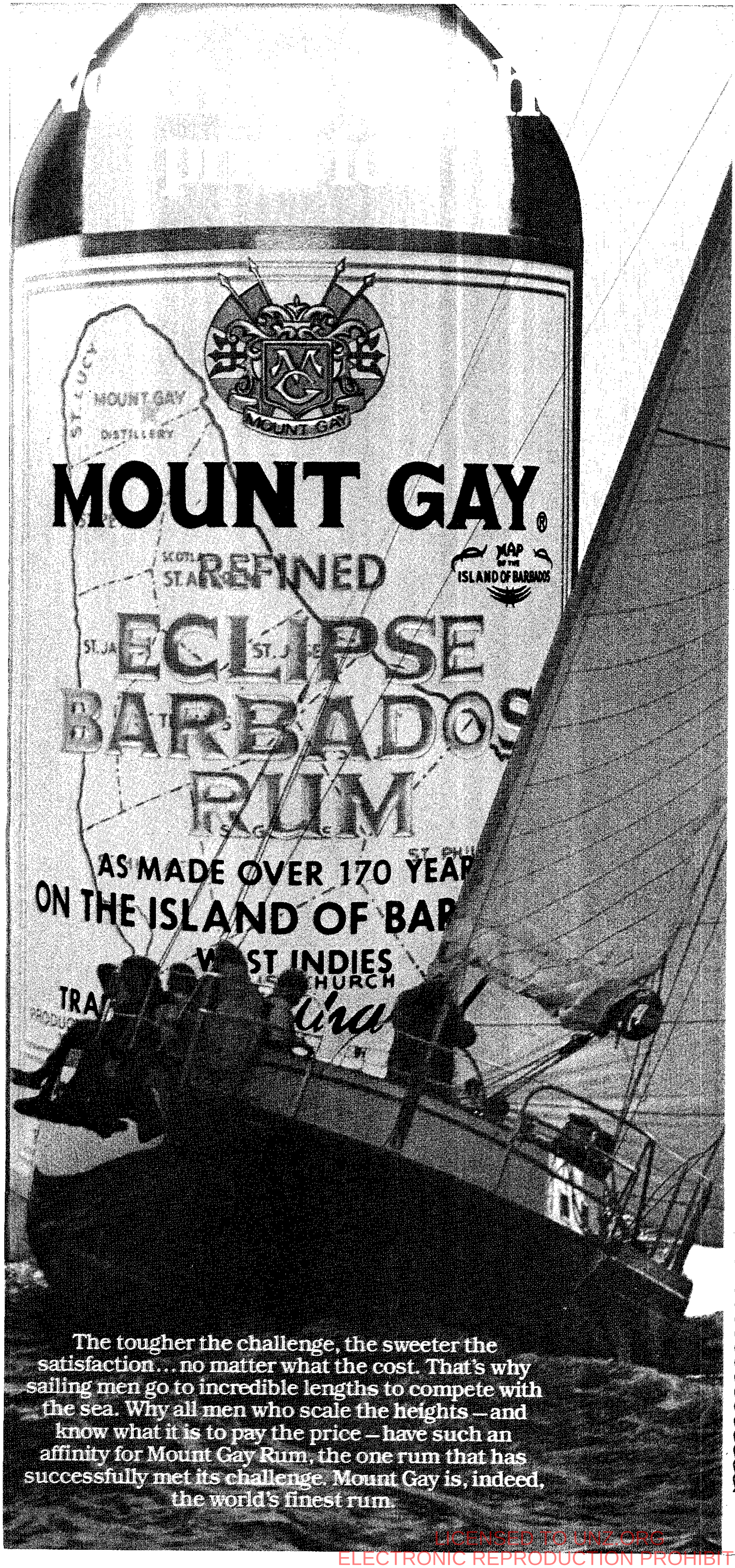

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of the club) or sample, as we did, the magnificent sand and snorkeling at Point of Sand. Take a beach towel, a picnic, a novel, and, says Donna, "take off your clothes, run free, and pretend you're a movie star." Speaking of stars, the club offers one of the few vantage points in the Northern Hemisphere from which to view the Southern Cross; in a moonless, pre-dawn sky, you can just make it out on the horizon.

Southern Cross Club, 11 South Meridian Street, 200 Merchants Bank Building, Indianapolis, Indiana 46204 (317-267-7970). From December 1 through April 30, 1985, a room is $98 per person per night, double occupancy. Three meals a day are included. Trips and other sports activities are extra. Off-season rates are lower. The club is open all year. No credit cards. —J.C.

IN THE LATE EIGHTEENTH century, when Nevis, in the Leeward Islands, was "Queen of the Caribbees" and sugar was king, Captain Horatio Nelson married Fanny Nisbet at the Great House on Montpelier Estate. Waves of cane covered the lower slopes of Mount Nevis, and stone sugar mills produced muscovado (raw sugar) by the thousands of hogsheads.

The Great House no longer exists, but the massive, tawny stone blocks of the old sugar factory have been formed into a vast Great Room—the evening gathering place at the stylish **Montpelier Plantation Inn.** An enormous weeping fig tree shrouds the entrance. Bolts of satiny tangerine cotton festoon the windows; cushioned sofas and clubby chairs are set about under the white vaulted ceiling; and a profusion of exquisite floral arrangements, Japanese screens, and old portraits create an ambience calculated to make you feel like a genteel houseguest.

The original dark cone of the sugarcane mill looms above lush foliage at one end of the 60-foot pool. Walkways lead over several grassy acres past the estate's tennis court to red-roofed stucco bungalows that house some 32 guests. Our black-terrazzo-floored bedroom, with its view of the distant sea, had tangerine curtains and a tangerine spread. Bouquets of scarlet hibiscuses, white frangipani, and crotons brightened the white room and unusually large bathroom. Emergency provisions included a kerosene lantern and an umbrella by the door. The louvered walls admitted breezes, the heady scent of frangipani, and the sounds of cooing doves and a donkey braying far away.

Anglophiles, in particular, will prize

Montpelier, which is managed by lawyer James Milnes Gaskell and his wife, Celia (from the south of England), and aides Judy and Andrew Branch (from London). The Branches were in charge during our stay. The deft management style here—just the right amount of reserve and humor, and no fawning—enables you to join the other guests or remain a twosome in the shadows. Banter with a Conservative M.P. or compare notes with a suave English literary agent at Celia Milnes Gaskell's candlelit table on the sheltered white dining terrace off the Great Hall. Or linger alone over second helpings from platters skillfully served by batik-clad young women. One memorable dinner: tender, crisply breaded slices of conch, sweet cubes of dilled christophine, grilled tomato halves, parsleyed roast potatoes, and avocado slices in lime dressing.

In the morning, after your bountiful breakfast of passion fruit and mangoes, corn fritters, eggs, and green-tangerine marmalade, made on the premises, climb into an orange minibus for the 10:30 run to Pinney's Beach (it's gorgeous). You can stretch out facing St. Kitts and Mount Misery in perfect solitude behind a fishing boat, or join the congregation in the sand chairs under the beach umbrellas. Or, instead, relax in the turquoise chaise longues by Montpelier's pool, behind a windbreak painted with Rousseauesque scenes of Nevis.

The island abounds with quirky delights. High up on Mount Nevis's flank you can spot vervet monkeys; in her cane-mill studio close to Montpelier, Eva Wilkin will show you her portraits of Nevisians. (See also the Nisbet Plantation Inn, below, for other island pleasures.) One morning, bucketing along in an ancient Land-Rover, I accompanied Andrew Branch on a food-foraging expedition. And saw, at 7:30 A.M., the Gingerland Masqueraders, in a rainbow of ribbons and peacock-feather headdresses, lead singing, swaying townspeople through Charlestown (four miles from the plantation) for the beginning of the Culturama Festival. I bought bottles of fiery Nevis hot-pepper sauce at the small waterfront market; strolled the flag-bedecked streets, past cantilevered balconies and handsome nineteenth-century stone buildings; and got back to Montpelier in time for another marvelous breakfast.

The Montpelier Plantation Inn, c/o Ray Morrow Associates, 360 Main Street, Ridgefield, Connecticut 06877 (800-243-9420). From December 21 through January 10, 1985, a room is $145 per night, double occupancy; from January 11 through January 24, it's $120; from January 25 through March 15, it's $160; from March 16 through April 15, it's $145. Breakfast and dinner are included. Off-season rates are lower. The inn is closed in September. No credit cards. —J.C.

THE WHITE VERANDA wrapping the eighteenth-century stone manor house at **Nisbet Plantation Inn** on Nevis would take honors if screened porches were judged an art form. It's an exuberant tropical bower replete with woven-grass rugs, rush footstools, and chintz alcoves. In a slipcovered corner, we savored the just-rightness of everything save the vegetables (they tasted canned) and the store-bought-tasting mayo that came with our terrific crayfish salad.

Graceful coconut palms, planted in the twenties for copra production, promenade from the cultivated greensward to the sea. Overlooking this

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grande allée, the very stuff of winter dreams, we dined family-style as candlelight glinted off the shell-patterned silver and the cut-glass goblets continually refilled with Muscadet.

The somewhat mannered dining area, a paean to waxed floors and gleaming mahogany tables, rosy fabric walls, and maroon swag drapes, is testimony to the scene-setting talents of manager Michael Brewer and his wife, Marianne. A very British liver pâté on toast preceded superb parrot-fish fillets and a mango-papaya-banana cup.

We lingered over post-dinner cordials, only to find host Brewer's garrulous and contentious manner off-putting. "I like to keep things stirred up," he said, challenging his guests' opinions so stridently that we were glad to leave the group and head for our palm-sheltered cottage within sound of the calming sea. In this vanilla-colored duplex cottage (one of fifteen pastel units), the white-walled bedroom was furnished, like the living room, with real and plastic white wicker, warm-tone woods, and green patterned cottons. I particularly enjoyed having two inviting rooms and finding striped sheets turned down nightly above the yellow dust ruffles.

Of the four lovingly restored plantation inns on Nevis, only Nisbet borders its own beach. But because the sand faces choppy water, and possible erosion, on the island's windward side, you'll find the beach carved into several coves by jetties reaching into the sea.

The creature comforts at Nisbet Plantation Inn are appealing; with a full winter complement of 62 guests (I visited in August), you should be able to avoid the host's gaucheries with relative ease. And Nevis's attractions are manifold (see also the Montpelier Plantation Inn, above). Open-sided Mini Mokes provide perfect transportation on this circular, one-road island. Drive to Oualie Beach for water sports, to Ira Dorn's stable for canters along the beach, and to Charlestown to take the island's (languid) pulse or for low-key shopping. The Nevis Handcraft Shop sells tightly woven sweet-grass rugs and mats; visit Nevis Craft House for coconut-fiber products and Newcastle Pottery for primitive clay pots and figurines that make ingenious souvenirs of this sweet island.

Nisbet Plantation Inn, 613 Missabe Building, Duluth, Minnesota 55802 (218-722-5059). From December 15 through March 31, 1985, a room is $200 per night; a superior room is $240. Both are double occupancy. Breakfast and dinner, with complimentary wine, are included. Off-season rates are lower. The inn is open all year. No credit cards. —J.C.

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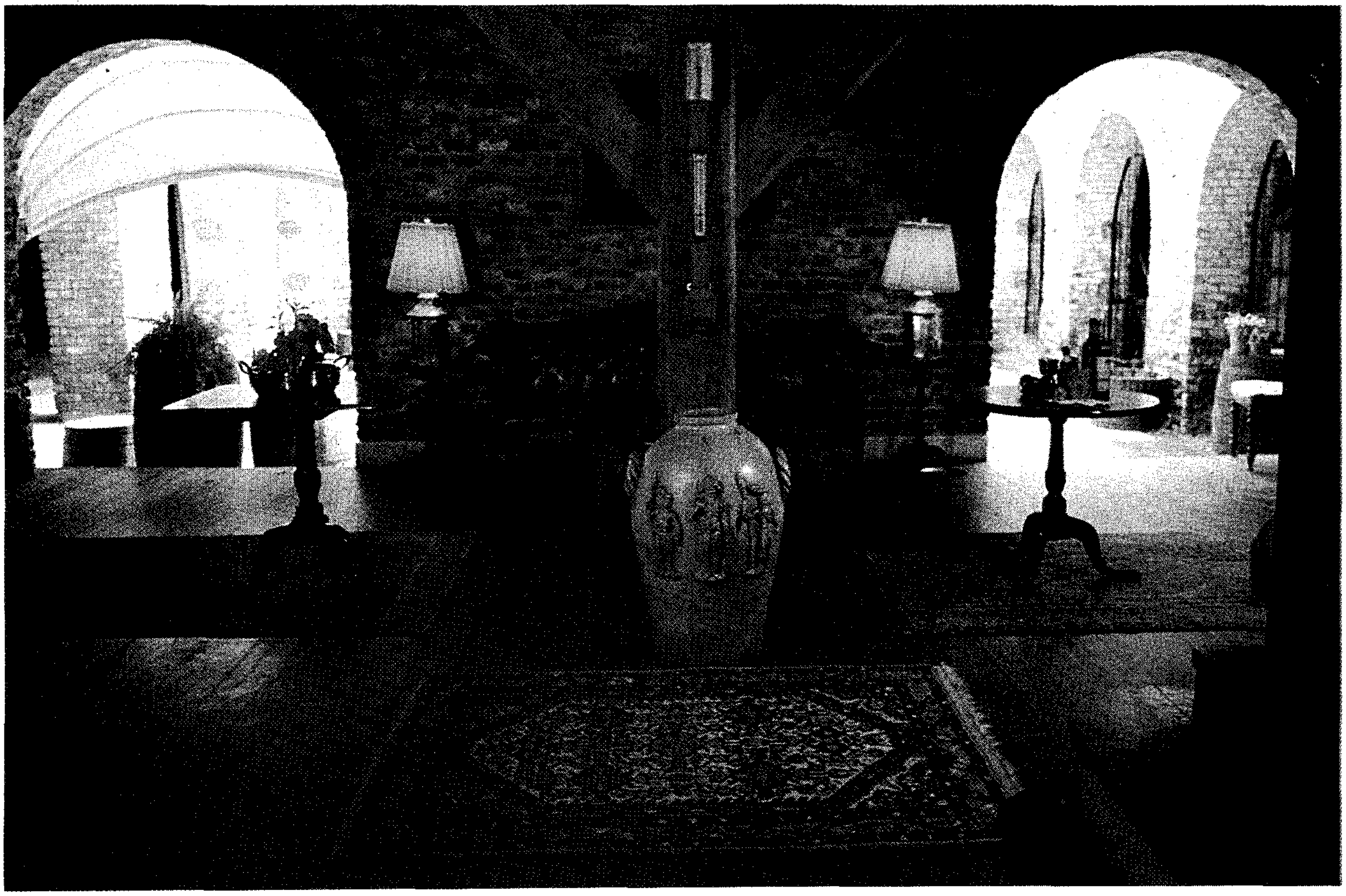
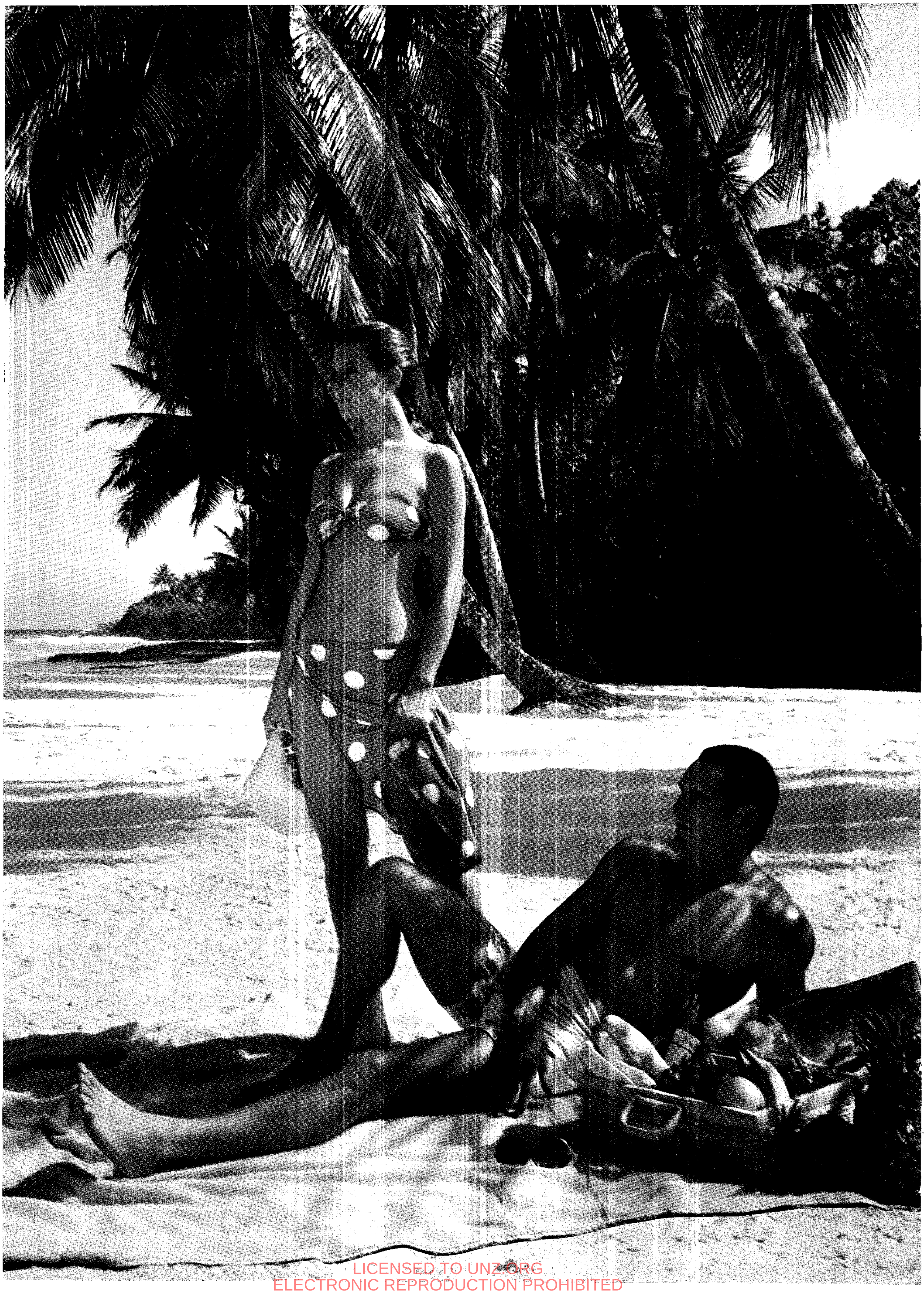
To understand its nature, you have to understand where it is and how that place came to be—or came again to be. The place is English Harbour, now a mecca for yachtsmen but in the eighteenth century a supremely important home of the British fleet. Lord Nelson was stationed there. So was Prince William, George III's son and heir. William's home on Antigua, Clarence House, still oversees the harbor and the dockyard area—now called Nelson's Dockyard—where huge ships were careened, scraped, and refitted. In the nineteenth century, the dockyard fell into disuse, but in the twentieth, a group of high-living, history-minded English men and women decided that the historic site ought to be restored. Princess Margaret was a principal fund-raiser. The Baroness Clementine Spencer-Churchill helped. Eventually, several buildings in the area were reconstructed or restored, and in 1967, the Commissioner's House in the dockyard opened as a museum. Other dockyard buildings: an eighteenth-century cookhouse, naval officers' quarters, massive stone pillars that used to bear a loft on which sails



Admirably authentic: *The Copper and Lumber Store Hotel harks back to the day when Lord Nelson's fleet was stationed nearby.*



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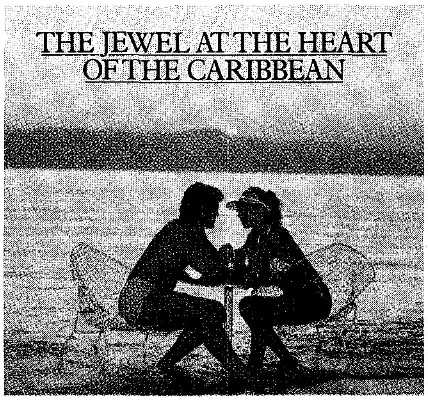
were draped for mending. There, Antiguans will put on displays of such eighteenth-century tasks as candlemaking, hand-printing, and cobbling.

The Copper and Lumber Store inn is right in the midst of the ambitious historical restoration area, and consequently, refurbishing has had to conform to stringent aesthetic rules. Thus, visitors get to stay in spacious suites that are Nelsonian to a fare-thee-well. Nothing is garish, nothing inauthentic. Exposed-brick walls—they are, of course, old bricks—reach high to handsome dark-beamed ceilings. Antique Persian carpets cover the planked floors. All the furniture is either a crafty reproduction or a genuine example of a Georgian piece. Mighty four-posters. Brass-edged sea chests. Leather wing chairs. Sleek mahogany dining tables. Beveled mirrors. The works. Even the showers have an antique air: The walls are paneled with mahogany; the faucets are made of brass and the spray heads of milk glass. Bathroom sinks have gleaming brass basins set into dark-wood cupboards.

The inn is leased from the Antiguan government—which runs English Harbour as a national trust—by a former British naval commander, Gordon Gutteridge, OBE. For Gutteridge and his wife, Gillian, running the Copper and Lumber Store Hotel is not just an occupation but a preoccupation—an obsession. To decorate their hotel, they scoured the West Indies for appropriate antiques, then made repeated trips to England for more. They chose each bit of period wallpaper by doing research into what was actually on the walls in Nelson's day, and they corresponded with Georgian specialists to get advice about the pattern to use on their fabrics. They want to open a restaurant in the inn, they told me, but they've been held up by a number of things—among them the fact that the only dishes they will consider using are replicas of the commemorative set made a century ago to honor Lord Nelson, and they have to obtain permission to reproduce them. They have been trying to get that permission for months.

At present, there are four authentic Georgian suites in the inn. Some of them are duplexes with upstairs bedrooms. Some are studio apartments. There are also ten suites furnished in contemporary style. Eventually, all will be Georgian. And eventually, the restaurant will open. But at present, residents at the inn must take their meals at the nearby restaurants (one good one, the Admiral's Inn, is within walking distance) or do their own cooking. The kitchens, incidentally, are authentically 1980s; they contain the latest in gadgets.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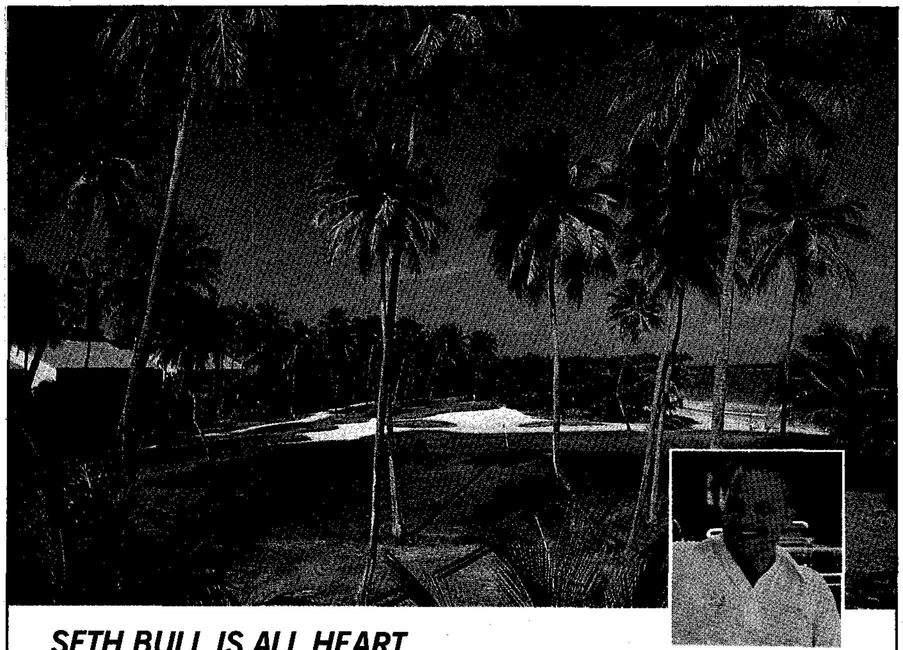
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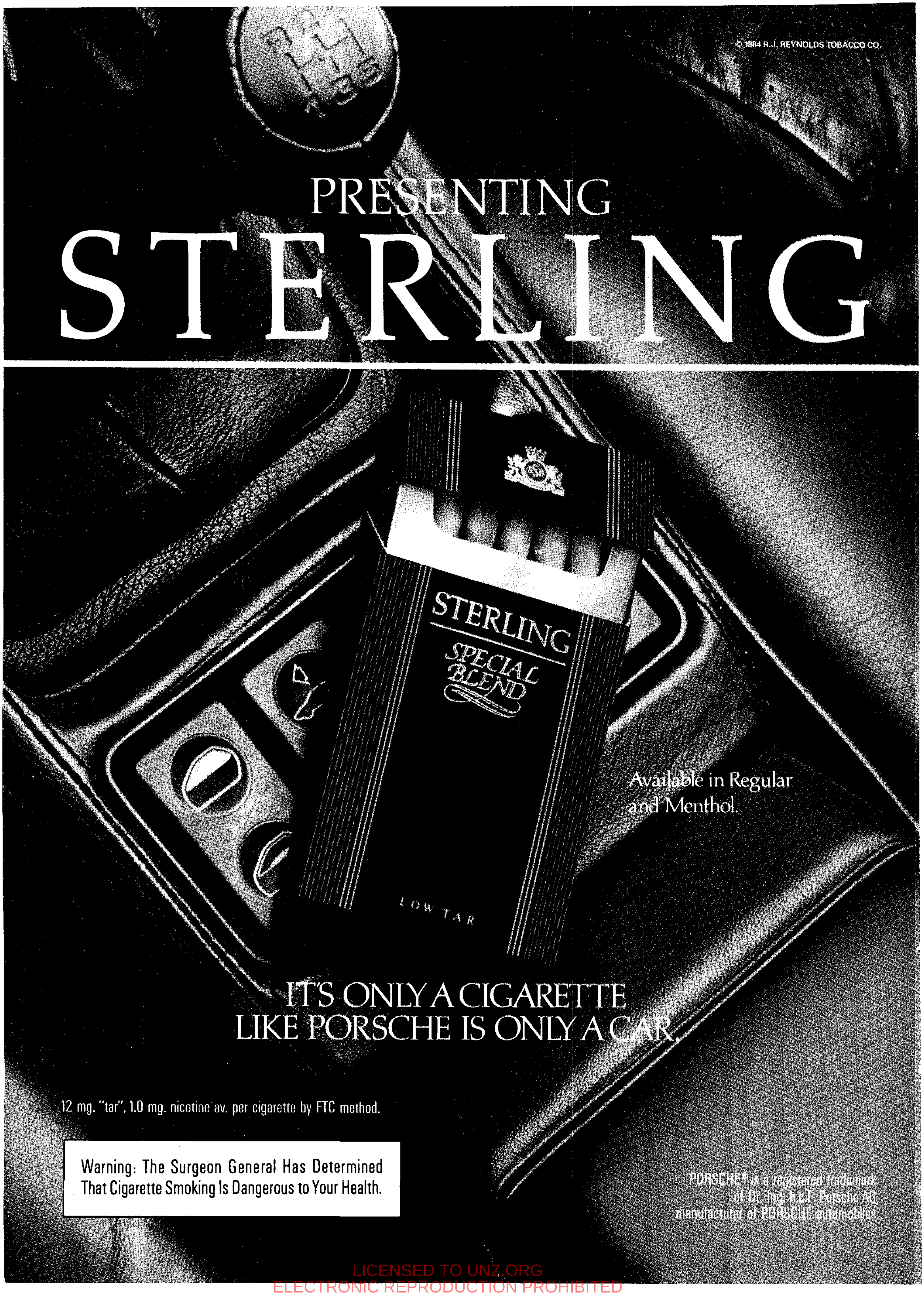

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The trade-off for staying in this exceptional place is that you're not on a beach. However, there is a beach just across the harbor. A rented car is the best solution, although taxis are regularly available at the Harbour. (Better yet, in the winter season Commander Gutteridge takes his guests across to the beach in his motorboat.)

It's a good idea to be at the beach—or anywhere but the dockyard—on days when cruise ships deposit their passengers for the obligatory tour of English Harbour. The area becomes noisy, crowded, and loses its special charm, its history-haunted feel. But once the tourists depart, the wind wails, the sea whimpers, and invisible sailors seem to shout out to one another across invisible creaking timbers.

The Copper and Lumber Store Hotel, P.O. Box 184, St. John's, Antigua (U.S., 401-683-0858; Antigua, 809-463-1058). From December 9 through May 5, 1985, a contemporary studio is $85 per night, double occupancy; a one-bedroom contemporary suite, sleeping four, is $125; a Georgian studio, sleeping three, is $150; a Georgian one-bedroom suite, sleeping four, is $215. Meals are not included. Off-season rates are lower. The inn is open all year. A. E. —L.W.

La Toubana, AS BEGUILING a cluster of cottages as ever tumbled down a luxuriant Caribbean hillside, makes an ideal base from which to explore the many splendors of Guadeloupe. You *can* taxi straight up the steep drive between Pointe-à-Pitre and St.-François and remain happily cliff-bound in one of 25 individual, and inexpensive, sparkling-new whitewashed bungalows until it's time to leave. The carefully situated units, each with a glass-paneled bedroom and Pullman kitchen opening onto the white ceramic terrace, are artfully designed and attractively outfitted with aquamarine coverlets and curtains and mellow wood chairs, cupboards, and beds (with, admittedly, strangely dense mattresses). Cook your own meals in comfort, and dine in privacy on the covered patio facing the implacably beautiful sea. (But keep mosquito repellent at the ready.)

Or sample, as we did, crusty baguettes and café au lait at breakfast, a langouste for two at lunch, and fork-tender veal in mustard cream at dinner at the hotel's own La Baobab. A few steps from that dramatic aquarium-restaurant is the trim blue pool overlooking Toubana's rocky shore and the

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sandy crescent of the neighboring Club Med Resort, La Caravelle. That dazzling Club Med beach, accessible (and free) to Toubana guests, is a ten-minute walk away. A riotous mass of rainbow-hued plantings borders the cement paths meandering over the Toubana's acres and the on-site tennis court.

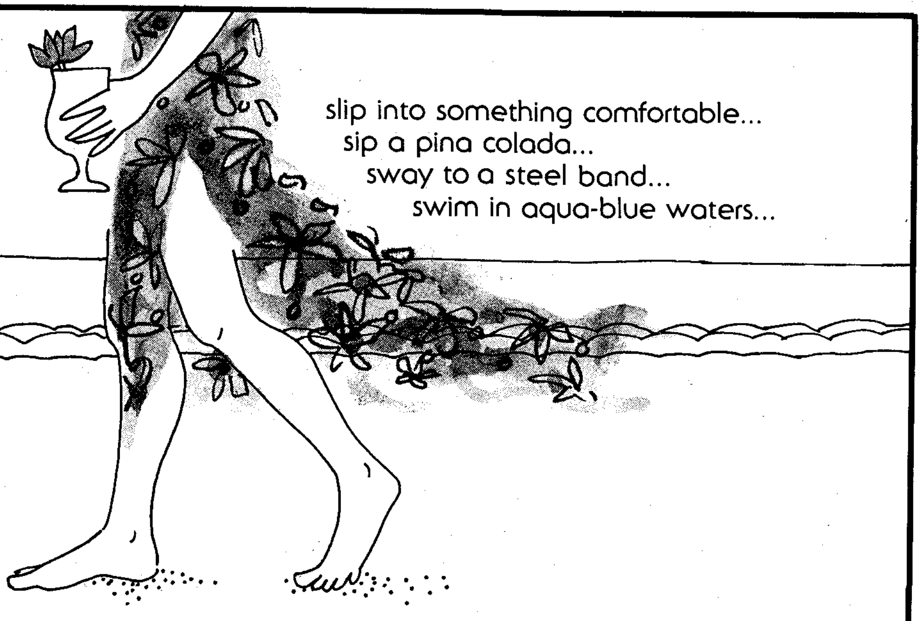
You *can* cling to Toubana's somewhat isolated bluff, but you should reconnoiter Guadeloupe, an overseas department of France that owes its relative urbanity to a Gallic heritage and an indigenous Creole culture—a fusion of black, French, and Indian. It's a culture best savored at the bounteous tables of local chefs. Seek out the restaurants and you'll discover Guadeloupe's scenic hills and valleys and voluptuous island beaches as well. (See Hôtel Bois Joli, page 90.)

Circle Grande-Terre, the eastern wing of Guadeloupe, by way of Pointe des Châteaux, a stunning tableau of wave- and wind-lashed rocks. Then veer north to the shores of Folie Plage and the pitched bamboo roof of the popular Chez Prudence for the 80-franc meal: akkras (cod fritters) and exceptional boudin, half a cold langouste mayonnaise, and an overly pungent conch stew. A restorative dip to rhythms pounded on low-timbred Gwo Ka drums at Anse Souffleur will send you on your way.

Circle at least half of Basse-Terre, Guadeloupe's western wing, via the Route de la Traversée, climbing into the dense Parc Naturel de la Guadeloupe, where in the filtered sunlight, rain drops on the swaying lianas from the soaring green canopy above. Plunge back down through the fog to golden Grande Anse and take a swim before reaching Ste.-Rose, where you'll visit the festive Chez Clara's for the most subtly flavored seafood on Guadeloupe—the faintly garlicky ouassous (écrevisse), delicate fat clams, a curried Colombo de raie (skate).

Your finale, after a morning's jostle through Pointe-à-Pitre's verdigris market (buy peppercorns, cinnamon, baskets, and madras, the ubiquitous plaid cottons favored by older natives), will be rousing tuna pain de poisson and a chicken leg stuffed with conch forcemeat at Canne à Sucre. Dessert? A chilled lime soufflé and a warming snifter of the island's prized Litée Vieux Rhum. *A votre santé.*

N.B.: Le Hamak is the glossiest beach hotel on Guadeloupe (La Toubana is the best buy), but Hamak's practice of charging its franc-paying guests one rate and U.S.-dollar-paying guests a much higher rate eliminated the resort from this story. (From January 5 through



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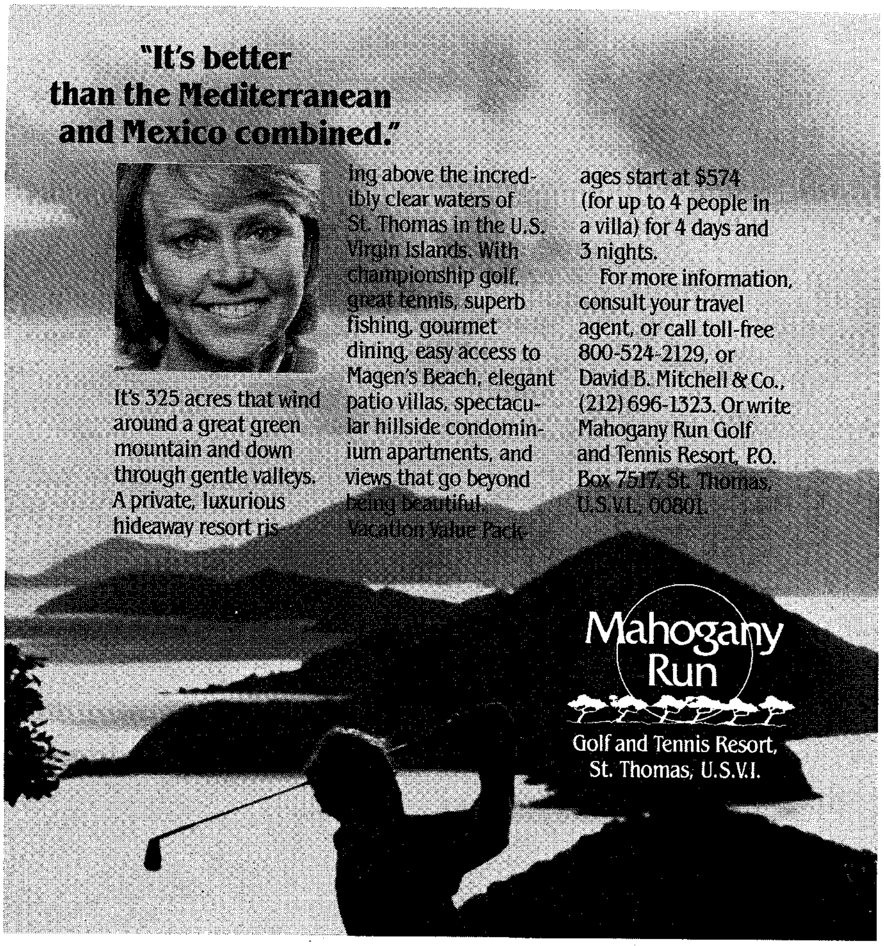

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April 15, 1985, the fee is 1,290 francs per night, double occupancy; at the current rate of 9.2 francs to the dollar, that's $140. But the rate if you pay in dollars is $235.)

La Toubana Hotel, Boîte Postale 63, 97180 Ste. Anne, Guadeloupe, French West Indies (596-88-25-78). From December 15 through April 14, 1985, rates for a cottage vary between 380 and 610 francs per night, double occupancy, including both tax and a service charge. No meals are included. Off-season rates are lower. La Toubana is open all year. V. —J.C.

THIS PLACE IS ONE OF THE best buys in the Caribbean—if you can get in. There's a dependable clientele of repeat visitors, people who started staying at **Twelve Degrees North** when Grenada was still British, who returned year after year (even when Gairy, known for harassing tourists, made many travelers miserable), and who kept on coming even during the "Revo," as Grenadians called the Bishop years. In addition, since intervention, Twelve Degrees North has had a steady influx of State Department officials, who use the inn as a base while hunting for more permanent quarters. Still, sometimes there are rooms. And somebody's got to get them. So why not you?

The inn is over on the L'Ance aux Epines side of Grenada, an area of expensive private homes and yachting facilities. There is a small private beach as well as a tennis court, and a free-form swimming pool that is set prettily amid coconut palms and bougainvillea. The owner of Twelve Degrees North is Joe Gaylord, a New Yorker who has been operating the hotel since 1967, when he fled his real-estate business in the city in order to seek a more satisfying, more idiosyncratic life.

His establishment is tiny, tranquil, and incredibly tidy. There is room for only twenty guests. They are housed in attractive one- or two-bedroom apartments, each of which has a good-size living room, a small kitchen, a comfortable balcony, and a dazzling view of the sea. The rooms are furnished with standard modern American-made furniture, but there are some local touches, such as appliquéd tapestries, straw rugs, tile floors. Each apartment comes with a housekeeper who is permanently assigned to that particular unit and who cleans, does laundry, and cooks two meals daily (you buy the groceries). It can be breakfast and lunch, or breakfast and dinner, but if it's dinner, she doesn't stay to serve it; she just prepares it and leaves it

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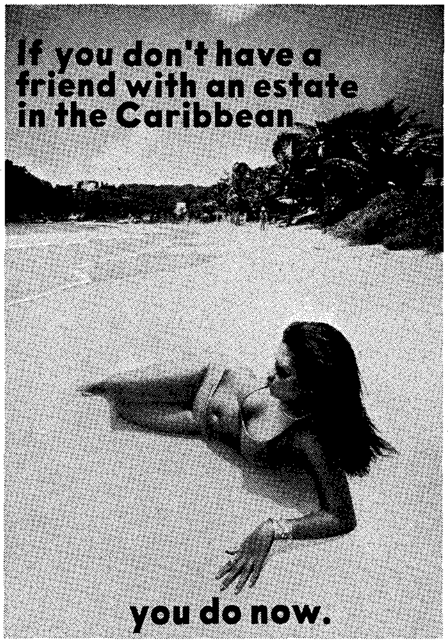
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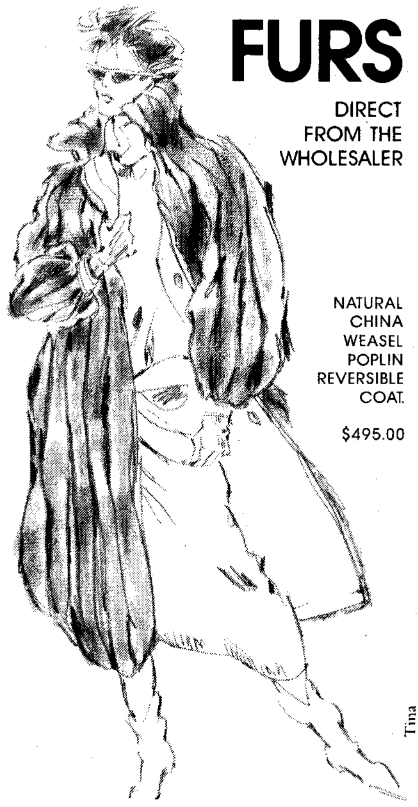

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on the stove or in the refrigerator. Typically, the maids do an American-style breakfast (bacon and eggs, hot breads with tropical jams) and a Grenadian-style lunch or dinner—say, chicken fricassee or fried fish, a complex soup, and an array of local vegetables.

For the meal that the maid doesn't prepare, try the nearby restaurants. There are a number of them—all good, all relatively inexpensive, but all requiring transportation, so you must either rent a car or arrange for taxis. Best bets are the Red Crab, an English-style pub that is a hangout for the medical-school students; Rudolph's, an Austrian-run pub in St. George's with excellent seafood, particularly its chewy seafood shish kebab; and the Turtle Back, a favorite of Grenadian businessmen.

I would call Twelve Degrees North an unpretentious, informal sort of inn if those terms had not come to be used in the islands for places that are shabby and run-down. Twelve Degrees North is anything but this. It's the living embodiment of what every overextended New Yorker who ever dreamed of chucking it all and starting an inn in the tropics has in mind. But Gaylord has managed to make his fantasy real and to keep it as fresh today as it must have been when he started out.

Twelve Degrees North, St. George's, Grenada (Grenada: 4-580). From December 15 through April 15, 1985, a one-bedroom apartment is $80 per night, double occupancy. No meals are included. Off-season rates are lower. The hotel is open all year. No credit cards. —L.W.

CRUISE-SHIP-LOADS OF DEtermined shoppers and street vendors crowding between St. Thomas's Charlotte Amalie harbor and the pastel outposts of Vuitton, Cartier, and Gucci forced our taxi to a crawl. Finally free of the throng, we shot up the precipitous Kongen's Gade—the street names are a holdover from Danish days—to disembark in front of the **Hotel 1829.**

This fourteen-room, salmon-pink inn in the mercenary heart of the capital of the American Virgins, duty-free shopping mecca of the Caribbean, offers you an inviting base from which to conduct buying forays between afternoons on the beach. Close by is the balconied white Government House, the landmark hotel that was built of stone and ballast brick by a French merchant shipper in 1829. Today, this richly textured amalgam of stucco, wood shutters, worn terra-cotta, pastel tiles, and doors with ancient iron hinges is the recently ren-

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Lush foliage massed at the front-porch railing makes the pink-cloth-covered tables with candles and crystal particularly inviting. Like the four balconied bedrooms above, the lavishly set tables are coveted by regulars for the dramatic bay view of yachts and cruise liners. Rectangular windows cut through the thick wall across the deck, allowing a glimpse of the life-size stained-glass shepherd in the elaborate rustic dining room, as well as backgammon boards set for play in the adjoining bar. The bartender poured an admirably tart strawberry daiquiri and a piña colada spiked with Galliano and orange juice as a flustered employee finally arrived to register us. Goblets in hand, we passed through the tiled kitchen yard and up curving steps to the bedrooms.

Our square room, dim except for the amber light seeping through the stained glass, was a cool study in rust and brown. As the small air conditioner chugged away, an exceedingly comfortable rattan easy chair beckoned and the room came into focus, revealing lovely stone walls, ceramic roof tiles above aged rafters, and more recently crafted dark-wood cabinets beneath the TV, wet bar, refrigerator, and pomegranate-tiled bathroom counter. The dandy bathroom featured makeup bulbs around a long mirror, a wood shower stall, and a sign that began WATER PROBLEM IN PARADISE.... But fortunately, the toilet tank was full that day.

And water filled the pool, tiny and white-tiled like a folded pocket handkerchief among cerise and orange bougainvillea. Relaxing neck-deep as the sun set, I regretted accepting a dinner invitation that precluded my sampling the pâté de canard, lobster bisque, and gingery pasta chinoise beginning to scent the air. Breakfast of six fat slices of crisp French toast sprinkled with cinnamon sugar offered some compensation the next morning.

St. Thomas is exempt from U.S. Customs duties on several categories of tourist merchandise, permitting estimated savings of 20 percent on timepieces, china, crystal, and jewelry, 15 to 25 percent on leather goods, and 30 percent on table linens. And the surprisingly charming free-port stores distributed along passageways and patios are just a few steep steps below Hotel 1829.

Hotel 1829, St. Thomas, U.S. Virgin Islands 00801 (809-774-1829). From December 15 through April 30, 1985, a room is $70 to $145, double occupancy; suites are $185. No meals are included. Off-season rates are lower. The inn is open all year. No children under twelve. No pets. A.E., M.C., V. —J.C.

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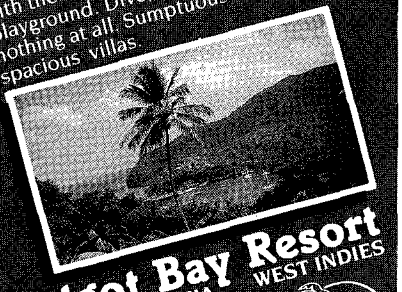

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OFFBEAT

For the Adventurer

Sport resort: *All boardwalks at Spanish Cove on Grand Cayman lead to the dive center.*

THE TALLEST points on Grand Cayman are the feathery Australian pines and the five-story bank buildings. (The 450-odd offshore banks registered in this flat and tranquil Crown Colony make the Caymans a hot spot in which to tuck a confidential buck away.) But for real excitement, you must look beneath the truly crystalline water. Cayman Islanders like to say *their* mountains lie below the surface.

That's why we stayed at the cheerfully informal **Spanish Cove,** a diving resort located on a relatively isolated promontory close to Grand Cayman's famed North Wall, the feeding ground for sharks, sea turtles, and spectacular spotted eagle rays. The resort struck us as a particularly attractive spot for divers and non-diving tagalongs.

All boardwalks at Spanish Cove lead through sand and pines to the scuba shop and dive center, with its enormous sign-up board, next door. At 5 P.M., we saw only a few of the ten dive instructors about, refilling oxygen tanks and hosing down the boats—three V hulls and a flattop—that handle 80 divers a day. Besides a two-tank morning dive and an unsupervised shallow afternoon dive, the resort offers a night dive, a one-day resort course, and PADI or NAUI certification courses (six full days).

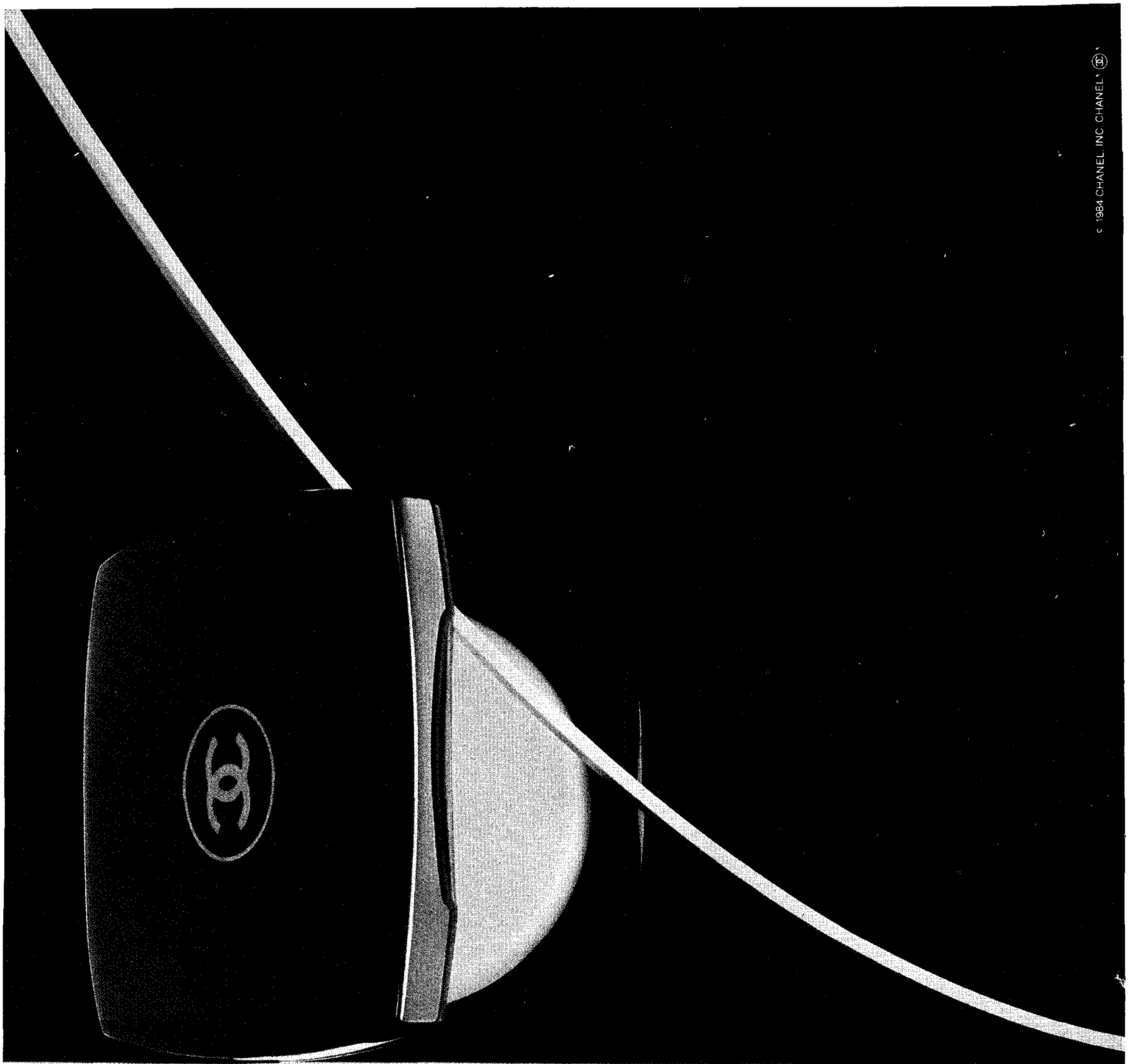
A sculpted coral staircase—great for dramatic entrances—spirals from the dining deck to the gleaming wood-and-coral bar atop the imaginative tri-level lodge dominating the resort's otherwise conventional wood-and-coral complex. Next to the bar, a group applauded a video of themselves cavorting underwater to music dubbed by photo pro Jerry Schnabel, who also offers underwater-photography certification in the resort's state-of-the-art photo and video lab.

Our spacious, air-conditioned double-double (one of 47) opened onto a sand-scaped patio. White walls and beige-tiled floors were a cool foil for the blues and browns covering the rattan furniture; equally fresh and clean, the bath was supplied twice daily with outsize towels.

Overlooking the 50-foot pool and tiny beach carved out of the "ironshore" (pitted coral), the candlelit, open-air dining deck throbs to a recorded calypso beat. We sampled mildly smoked marlin and applauded grouper fillet rolled in unsweetened, freshly grated coconut accompanied by *fresh* broccoli (fresh anything is a treat; all foodstuffs except fish must be imported). Buffet lunches feature homemade soups and such hearty entrées as sautéed tuna steak. Equally bountiful breakfasts include waffles with whipped cream and banana-laden French toast. (See also the Southern Cross Club, page 62.)

"This island has many things going for it, but gastronomic achievement isn't one of them," declared a newly resident ex–food editor in Georgetown. True enough, but Grand Cayman does excel at bars. Guests with wheels and a thirst for alcohol in raffish locales head to nearby Morgan's Harbor for a Morgan's special: vodka, Beefeater gin, light Bacardi, dark rum, and Amaretto with a splash of fruit juice. Or to Joey's Rum Point Club for slightly more conservative drinks and lobster-salad lunches (and on weekends, chicken barbecues). Then there's Ports of Call and George's "famous" piña coladas—for many, obligatory at sunset.

Spanish Cove, Biscayne Tower, 3636 Second South, Biscayne Boulevard, Miami, Florida 33131 (800-231-4610). Year-round, a room is $95 per night, double occupancy. Meals are not included; add $37.50 per person for three meals a day. The basic dive package, for certified divers only, costs $513, including seven nights' lodging, breakfast, six morning two-tank boat dives, and



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airport transfers. A Super Dive package is also available. Off-season rates are lower. The resort is open all year. A.E., M.C., V. —J.C.

By the end of the eighteen-minute flight from St. Martin to St. Eustatius (Statia), we'd been invited for drinks by a second-home owner from L.A. and learned from the gentleman with VISIT ST. EUSTATIUS printed on his calfskin briefcase—in fact, the governor of the island—that our innkeepers were in Europe but that he would be happy to be of assistance. That's hospitable Statia.

Don't go expecting elaborate pleasures, but if you'd enjoy becoming enmeshed in the fabric of a most approachable island, then St. Eustatius and the casual charms of the two-inn **Old Gin House** complex will reward you well. Built in 1972 on the foundations of an ancient cotton gin, *the* Old Gin House borders the silver-gray sands of sparkling Gallows Bay and looks past an enormous 300-year-old kapok tree to its lovely two-story brick companion, the Mooshay Bay Publick House, across the street. Each of the blowsily landscaped inns contains guest rooms, but you'll repair to the Publick House, a restored eighteenth-century warehouse, for evening drinks and candlelight dinners, reserving daytime activities for the latticed lemon-yellow courtyard of the Gin House. There, before an endless Caribbean expanse, you dawdle at the day bar and oilcloth-covered tables over hefty all-American breakfasts and à la carte lunches of the vegetable-soup-lobster-salad-toasted-Gouda-sandwich variety; scheme over Monopoly, backgammon, or dominoes; burnish your tan on a lounger; and pick up local lore from Historical Society members over sunset rum punches.

At Old Gin House, we slept in one of the six bedrooms set on wood pilings over the water. That the spacious room with old etchings on one white wall contained a handsome armoire and corner cupboard or a somewhat unsightly green-tweed rug and a perfectly functional small bath was relatively unimportant. What I'll remember is the sea swooshing under the planking, and the muslin door curtains billowing to admit glimpses of sapphire blue.

Fourteen other bedrooms occupy a terraced annex on the far side of the grassy pool patio. But wherever you sleep, you and a portion of the island's establishment will be found after 6 P.M. beneath the library balcony in the Publick House's rosy brick bar. There

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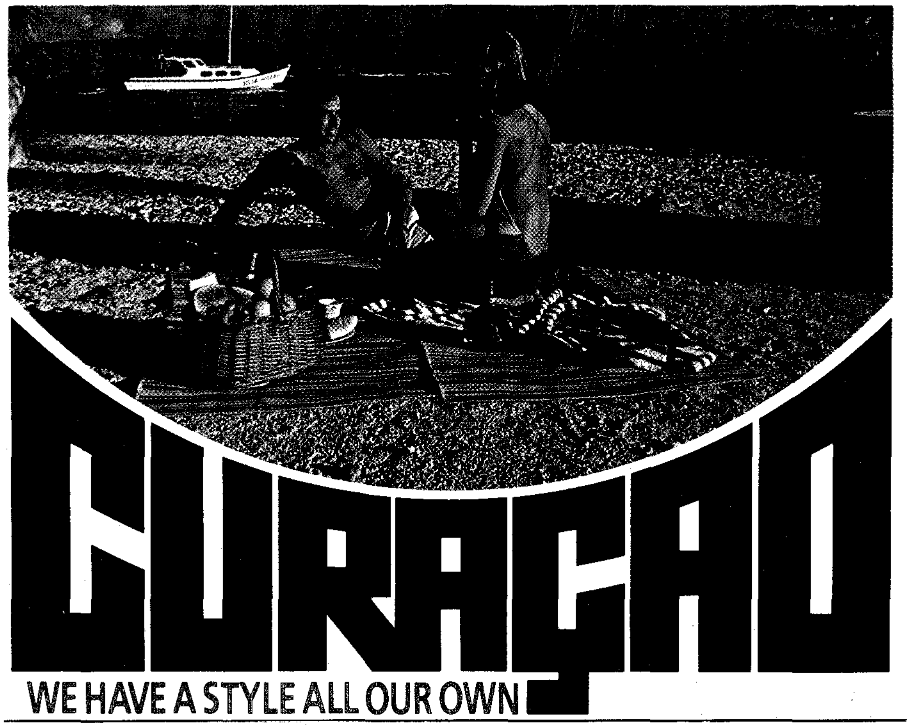
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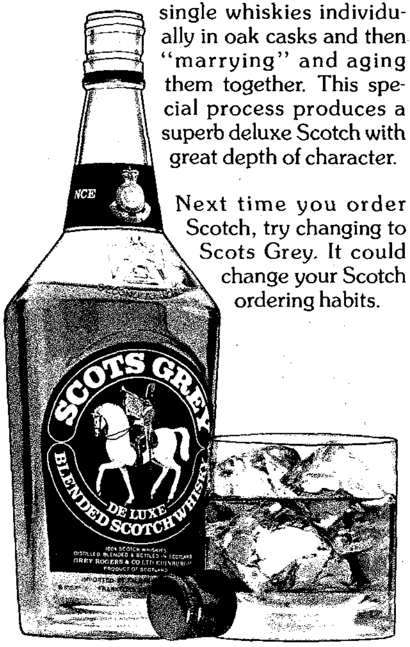

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Llewelyn, whom we'd cheered on to win the Mr. Statia body-building title, shook piña coladas for us before dinner was set out on octagonal pewter plates in the blue-accented dining area. A little Mozart and a spotlighted fountain mellowed a relaxed meal of tomato-based onion soup and poached snapper, which were not, perhaps, typical of the ambitious preparations featured by Marty Scofield, chef and co-owner with John May.

When you tire of lounging around bars, patios, and the Publick House's rather swank living room and trellised terrace, wander or bike down the lower road, where grass and water cover the foundations of seventeenth- and eighteenth-century warehouses.

Wind past oleanders up 300 feet to restored Fort Oranje and the town of Oranjestad, a tangle of reddish-yellow Pride of Barbados and poincianas, scattered frame and stucco houses, dogs, and goats. Shopping's sparse and restaurants are few, but La Maison sur la Plage on windswept Zeelandia Bay serves generous portions of satisfying bistro fare. Chris Glover, who just celebrated his eightieth birthday, is a careful driver with scholarly insights; he'll take you on a fine Statia tour. And be sure you make time to take the three-hour trip up the Quill, where wind whistles around the volcanic rim and a thick rain forest covers the bowl of the cone.

The Old Gin House, c/o Scott Calder International, 152 Madison Avenue, New York, New York 10016 (535-9530 or 800-223-5581). From December 1 through April 30, 1985, a room is $160 per night, double occupancy. Breakfast and dinner are included. Off-season rates are lower. The inn is closed from September 1 to October 15. A.E., D.C., M.C., V. —J.C.

Mooshay Ray Publick House: *One of the inns constituting the Old Gin House.*

ON TWO-SQUARE-MILE Terre-de-Haut, an islet in the tiny Les Saintes archipelago just south of Guadeloupe, you'll find the white City Hall with its tricolor aflutter as well as a triangular *place* shaded by flamboyant trees, aromatic baguettes in the *boulangerie,* a bustling town dock—all the essentials, each as French as the tropical venue allows. Certainly the **Hôtel Bois Joli,** ten minutes from town, is resolutely Gallic, its broad balcony the only apparent concession to the climate and the stunning bay below.

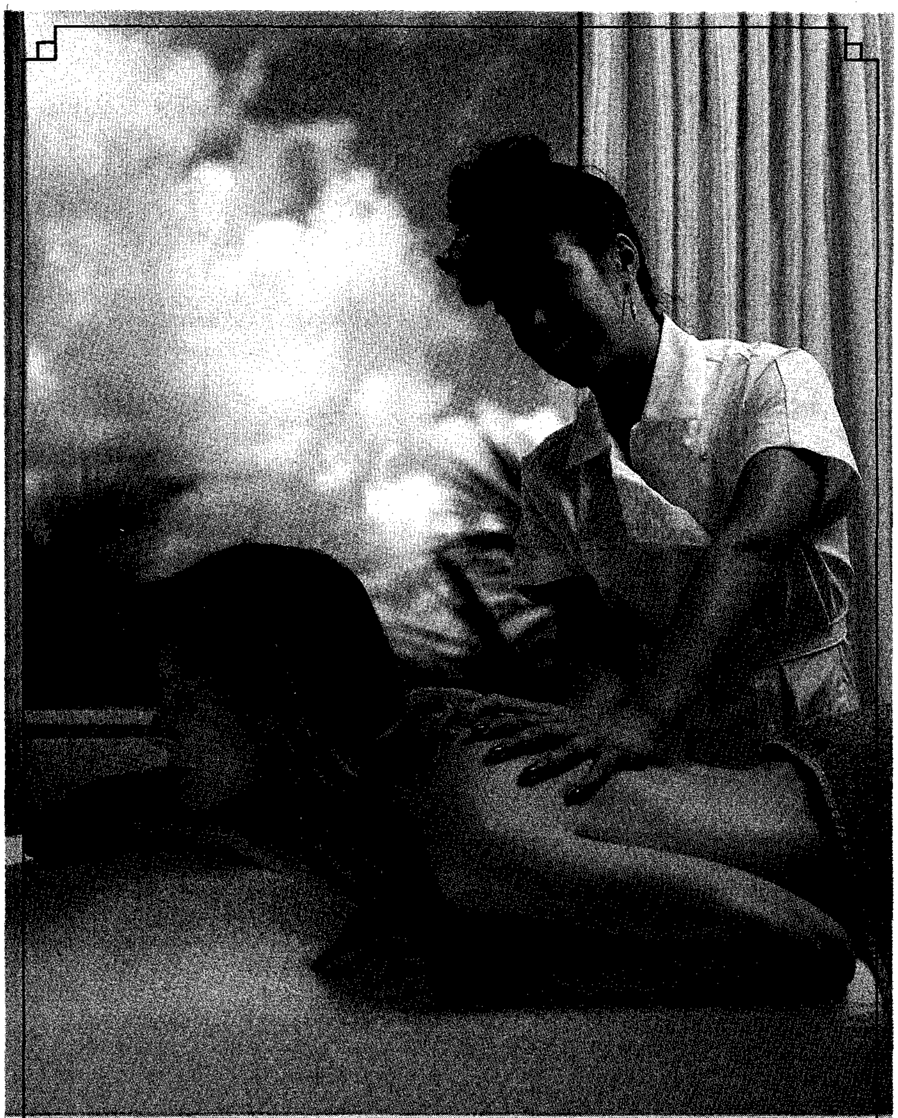
Three stories high, the white, cement-solid Bois Joli has the immutable provinciality of a small market-town hotel in the rural French Midi. Mademoiselle issues orders from behind the cash register while Monsieur allows you to carry your baggage down one flight to a bedroom with sensible gray floors, practical green chenille bedspreads, and a flowered curtain discreetly hiding the blue-tiled basin-shower-and-bidet alcove from view. In the narrow buff corridor, the lights click off two minutes after you press them, and the wood toilet door is marked w.c. That intense sky and tropical green you see telescoped at the hallway's end might easily be a mirage.

But this *is* the Caribbean, and the discreet charm of the Bois Joli lies not only in its Frenchness but also in the nod it gives to its island environs. Pink-and-mauve Creole madras tablecloths in the dining room complement hibiscus sprays on the fishnet-swagged bar. And local fish as well as garlicky roast meats are featured on the lunch or modified-American-plan dinner menu. One evening, we chose between a soupe de poisson and a thinnish but assertive split-pea soup, then had a thick chunk of oeil de boeuf ("Big Eye," a much admired snapper relative, baked with tomatoes) and roast veal moistened in thyme-scented juice for the plats du jour. At breakfast, there was a scarlet blossom nestling between the pitchers of hot milk and steaming coffee and our saucers of marmalade and strawberry preserves.

Down cement steps, in water tinted blue by silvery volcanic sand, children fish quietly among boulders that also promise great snorkeling. Swimmers splashing near the dock disperse as the motor launch speeds into view. Just a lazy float across the bay, knobby Pain de Sucre harbors a casual island bar on its sandy peninsula. Daily boat trips to the nearby town meet the comings and goings of the mainland ferry, a 45-minute trip from Trois-Rivières on Basse-Terre, Guadeloupe; the yellow Volkswagen van takes you to the airport, where DeHavilland Twin Otters manage somewhat miraculously to land between the sea and the hills. Occasionally you can charter the *Françou* for a watery tour that inevitably includes flying fish and a quick inspection (for the boatman's pleasure) of Anse Crawen, a sanctuary for bathers in the buff, on the far side of the hotel.

Nude beach notwithstanding, the blend of cultures represented by Les Saintes—the somewhat time-warped France of the Bois Joli and the Santoise-Creole world of Terre-de-Haut—strikes me as a marvelous adventure to share with children. The price is assuredly right, and everyone can practice French at the hotel, where the well-scrubbed but unpretentious rooms will cause parents with frisky kids no anxiety. And the rules are clear: Show up promptly at 7:30 for dinner, and be on the dock when the launch toots twice, or you'll miss it.

Terre-de-Haut dances to a slower tempo. Amble past lacy porticoes painted in sorbet colors and up the bush-tufted hill to historic Fort Napoleon. Walk ten minutes to Pont Pierre beach for a calm swim and a climb on Les Roches Percès, and on your way back stop for a superb lunch (or reserve for dinner) at Le Relais des Isles, where, we found, chef Mathieu makes the most of local ingredients. Fillet of oeil de boeuf in a lime-accented cream sauce accompanied by zucchini soufflé was a tour de force; for openers, try the outstanding



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tartare de poisson, the fish raw and minced with capers, hot green pimiento, and tomatoes, or the shrimp, served unshelled in a scallion-and-vinegar glaze.

Rumors are circulating that there will be a new hotel. The Bois Joli may soon add 19 rooms to the existing 21. This isn't to say that vacationization à la St. Barths is under way; it's just a cautionary note.

The Hôtel Bois Joli, Terre-de-Haut, Isles des Saintes, Guadeloupe, French West Indies (99-50-38). From December 15 through April 15, 1985, a room is 405 French francs per night, double occupancy, including tax and service charge. Breakfast and dinner are included. The hotel is open all year. No credit cards. —J.C.

IF YOU CRAVE A SYBARITIC sojourn, don't give Dominica another thought. It's an island-collector's island, a place for naturalists and vacationers who find renewal in the unfamiliar. For these adventurous few, ravishingly fertile Dominica offers discoveries aplenty, and **Springfield Plantation,** the still-productive banana estate of a Standard Oil heir who stopped there in the thirties and stayed on to farm, provides the perfect base from which to go exploring.

An unreconstructed vestige of the pre-war planter era, Springfield makes few gestures to current fashion. Our bedroom, for example, was a retro enthusiast's dream. We pushed through swinging doors on the second floor of the green-trimmed lodge to enter a terrazzo-floored room so vast that it dwarfed the two huge, dark four-poster double beds. Despite the oversize furniture—an eight-foot armoire with beveled mirror, a gnarled highboy, a gold-upholstered Empire-style chaise—the beige-and-chocolate-brown room seemed airy and welcoming in a muted thirties manner. (Only the light-yellow walls of the spacious, clean, skylit bath lent color.) With the wind rustling the bamboo and the royal palms, we slept in cool air as fresh as the spring water in the thermos beside the bed.

Some 1,200 feet up the rain-forested flank of Morne Trois Pitons, but within sight of the sea, Springfield abounds in contrasts. The symmetrical buff-frame lodge looks oddly pristine, surrounded by traveler's palms, enormous breadfruit trees, and multicolored crotons. Inside, the lavish arrangements of erotic pink anthuriums and lobster-clawed heliconias that flank the fusty, dated rust-and-green sofas and chairs come as a shock. The archetypally British managers, citrus planters driven from Dominica's south coast by the horrendous 1979 hurricane, seem a far remove from the khaki-clad American wheeler-dealer guests. But, comfortable in its own staunchly ungentrified way, Springfield works.

The polished mahogany dining tables a step down from the living room add gloss. Our meals tended toward the sensibly British—breakfasts of cornflakes or eggs and bacon, a dinner of overcooked beans and roast turkey—but one night the cook cut loose to produce crisp beans neatly stacked next to delicious fried bonito fillets topped with onions, sweet peppers, and tomatoes.

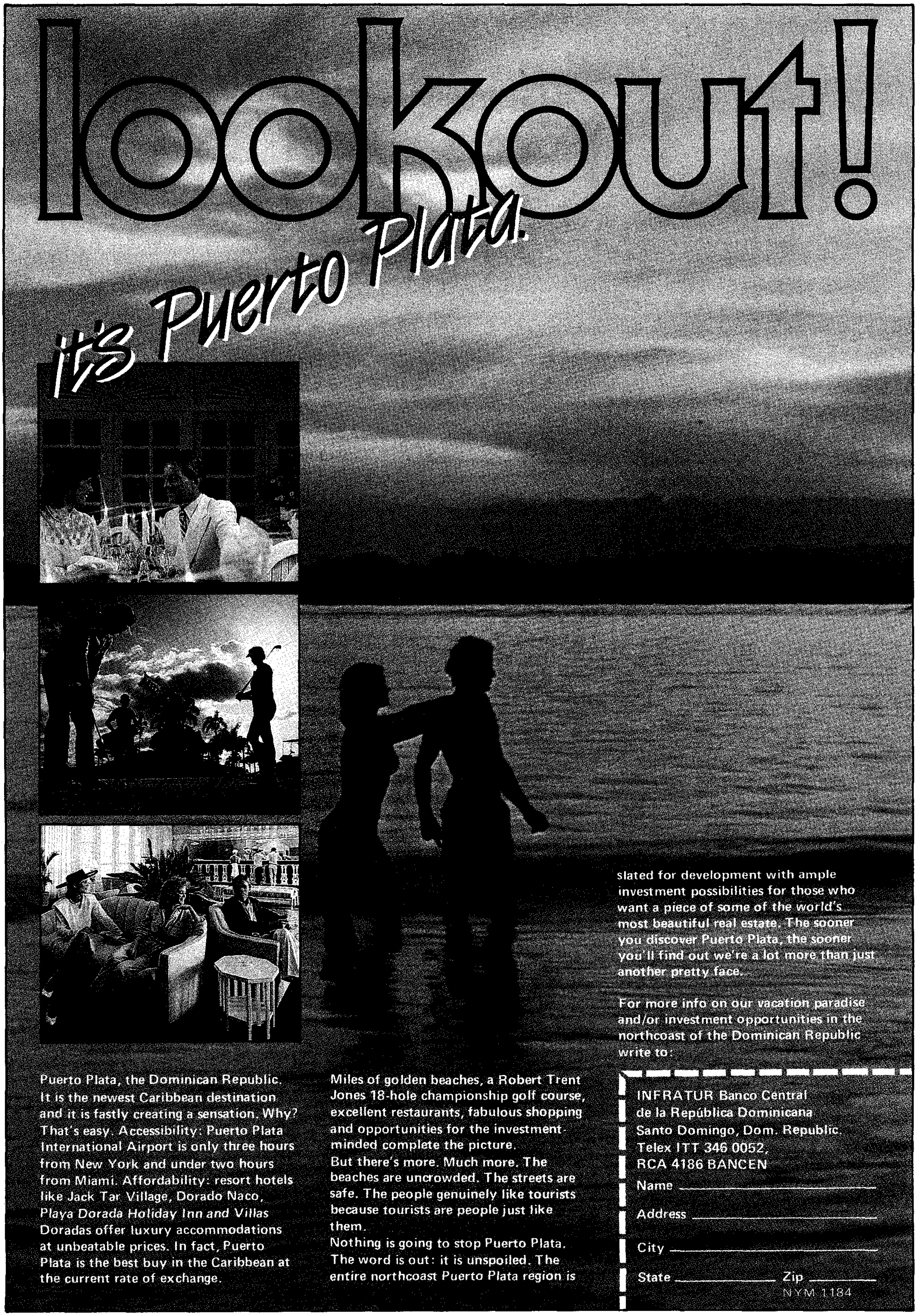
With Joe Graham, the plantation's general factotum, driving the battered Toyota station wagon, we explored the base of Trois Pitons, motoring past glorious fields of anthuriums and new banana growth to the Emerald Pool, gleaming in its jungle setting. Joe drove us north to Fort Shirley and the Cabrits, a jutting peninsula with a magnificent view of the harbor at Portsmouth (Dominica's second city), the lowering Morne Diablotin, and the black sands of calm Douglas Bay.

On the island's windward side, we discovered wilder scenery and the Carib Indian Reservation, the last bastion of the Caribbean's original population, where neat wood huts cluster together under waving coconut trees. Joe's encyclopedic knowledge of Dominica makes it worth your while to arrange for a survey tour.

Another must: the boisterous Saturday market in Roseau, the capital, 30 minutes by cratered road from Springfield. Rest against the quay and listen to the Creole patois, the lingua franca of once-French Dominica. Sip the sweet milk of a "jelly nut" (green coconut), or seek out tall, frosty glasses of spectacularly delicious passion-fruit juice. Lunch on fresh tuna in court bouillon and generous snapper kababs at the popular brick-and-madras-decorated La Robe Creole. Sun-bleached Roseau offers shoppers the chance to buy outstanding woven vetiver (grass) rugs at Tropicrafts (measure your floor space before you leave home; the shop will ship) and Carib Indian baskets at Dominica Handcraft or Caribana.

After your explorations, return for an exhilarating dip in the Springfield River, which pools around gray boulders in lime-scented air. From there, a short climb takes you up a mown slope to the plantation house and a nap.

The Springfield Plantation, P.O. Box 41, Roseau, Dominica (445-1401). Year-round, a room is $90 to $95 per night, double occupancy. Breakfast and dinner are included. A.E. —J.C.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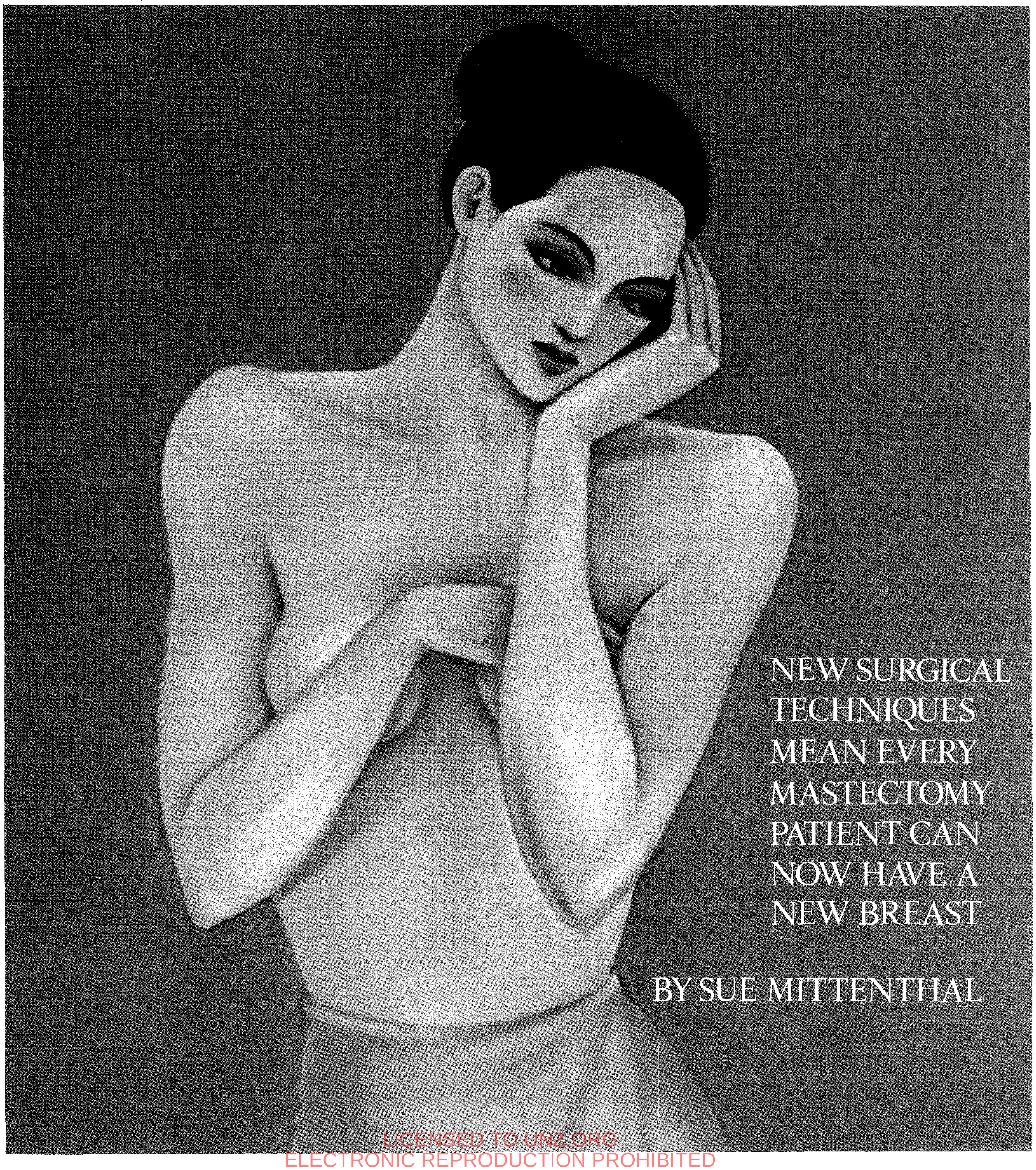

NEW SURGICAL TECHNIQUES MEAN EVERY MASTECTOMY PATIENT CAN NOW HAVE A NEW BREAST

BY SUE MITTENTHAL

FOR 387 DAYS, SHE WATCHED IN silent terror as the lump in her breast grew to the size of a softball. She didn't show her doctor. She didn't tell anyone, in fact; she just bought loose blouses to hide her deformity and the crippling panic that had her in its grip. "I am not an unintelligent woman," says Nancy Carmel (not her real name), an administrator at a Long Island elementary school. "But I was terribly frightened. I simply could not face the reality of losing a breast."

Finally, last January, the thirteenth month of her denial, she summoned all her courage and went to a gynecologist. He took one look at her and said, "My God!" He immediately sent her to a surgeon, who gave her a consent form for a mastectomy but mentioned nothing about breast reconstruction. "When I brought up the subject, all he said was, 'You'll have to wait a year for reconstruction,' " she recalls. "He was vague. I felt, here I have cancer, and in addition I'll have to live without a breast for a year. I could not bear it. I told him I didn't want to sign and went home."

Through the friend of a friend, Carmel got the phone number of a woman who had undergone a new procedure that seemed the answer to her dread of disfigurement: a simultaneous mastectomy *and* reconstruction. "She had gone to sleep with a breast and had awakened with a breast," says Carmel. "I was still terrified, but I called and spoke to her for a long time." She ended up visiting the woman's breast surgeon, Dr. Robert G. Bertsch, at Columbia-Presbyterian Medical Center in Manhattan. "He told me I could have reconstruction done at the same time as the mastectomy," Carmel recalls, "and on the spot my husband and I said, 'This is the man.' We had no more doubts."

So Carmel lost her breast but emerged with a new one created from the flesh of her abdomen by Bertsch's associate, Dr. Norman E. Hugo, director of Presbyterian's Division of Plastic Surgery. "They did a remarkable job," she says. "I felt as if I never really lost a breast. I'm myself again."

Though the art of breast reconstruction has seen remarkable advances during the past decade, many women who face or undergo mastectomy have to learn of this corrective surgery by luck—through somebody's mother-in-law, a sympathetic nurse, or an unusually forthcoming surgeon. In New York, even the American Cancer Society's Reach to Recovery program, which distributes information kits to hospital patients after their mastectomies, does not include material on reconstruction. Instead, women are invited to call for information on the subject.

The lack of communication between doctors and patients is largely a result of the fact that breast reconstruction is still a relatively new field. "As recently as seven or eight years ago, our results were not terribly good," says Dr. Robert William Bernard, chief of plastic surgery at the White Plains Hospital Medical Center. "What was being touted as good reconstruction was putting an implant under the skin and sewing things up again. It looked like a half-grapefruit stuck on the chest wall." In addition, multiple operations and lengthy hospital stays were often required.

Today, cosmetic results have improved dramatically, and patients are in and out of the hospital within a week to ten days. Using a number of sophisticated techniques, plastic surgeons can now replace the skin, fatty tissue, and nipple that are removed during a modified radical mastectomy—and even the large chest muscle that's lost in a radical mastectomy—to produce a striking facsimile of a normal breast.

This should be heartening to the estimated 115,000 women who will discover that they have breast cancer in 1984. The number of postmastectomy patients electing reconstruction has doubled during the past five years alone. But there is another important reason that women now feel encouraged to seek reconstruction. Many breast surgeons who were once fearful that reconstruction would mask a recurrence of cancer or interfere with its cure have concluded that such concerns are unwarranted. In fact, the board of directors of the American Cancer Society formally approved breast reconstruction in 1981 as "a recognized and acceptable procedure which is available to women who have undergone mastectomy," adding that it "gives much support to post-mastectomy patients." Indeed, psychological studies show that an overwhelming majority of women who have undergone breast reconstruction report increased feelings of self-esteem, confidence, and femininity.

A VARIETY OF RECONSTRUCTIVE procedures is currently available, and each has its champions and detractors among plastic surgeons. A simple implant is often the first choice of many physicians because it requires the least complicated surgery (one to one and a half hours) and the shortest hospital stay (two to three days), and it doesn't create any additional scars. In this operation, part of the mastectomy incision is opened up, and a silicone-rubber envelope filled with either silicone gel, saline fluid, or a combination of the two is slipped into a neat pocket under the pectoralis muscle in the chest. One drawback of this method is that the reconstructed breast sometimes assumes a slightly rounder look and firmer feel than a natural breast; a more serious disadvantage is the incidence of a reaction called contracture, which causes the breast to become hard and spherical.

Dr. John B. Lynch, professor and chairman of the department of plastic surgery at Vanderbilt University Hospital, explains that in the normal healing process the body forms a membrane of scar tissue that surrounds and shrinks down against the implant. When this membrane becomes too tight, contracture occurs, and in critical cases, the implant must be replaced. "Very mild forms of contracture occur extremely frequently, and very severe forms of it occur fairly frequently," says Lynch.

Not long after Edna Centeno, a 37-year-old secretary from the Bronx, underwent reconstruction, in 1982, she noticed her implant "rode up instead of settling down. It became very hard and lumpy, and it looked artificial, like a little mound. I was discouraged, and my husband was upset."

Centeno's plastic surgeon shared her disappointment but not her discouragement at seeing the contracture. Deciding that her mastectomy hadn't left enough skin on the chest wall to cover the implant adequately, he suggested they try a new device called a tissue expander. This silicone-rubber envelope was temporarily placed under Centeno's tight skin and chest muscle. Once a week, on an outpatient basis, she received injections of saline water that gradually inflated the expander, stretching the skin and muscle above it.

"As soon as the skin was stretched enough, my doctor removed the expander and put in a new polyurethane-coated implant." Now, she says, "I'm pleased. I wore a bathing suit last summer, and I often go braless around the house. I think it's great regardless of my trying experience."

There is a more complex procedure that many feel produces a better result than a simple implant does. This involves detaching a "flap"—consisting of skin, muscle, and the blood vessels that nourish them—from the back, then "tunneling" it up inside the body to the chest. The back offers an island of skin approximately seven inches long by two and a half inches wide that's attached to the *latissimus dorsi* muscle below the shoulder blade. In this procedure, the plastic surgeon opens up the mastectomy scar and pulls the flap of skin, muscle, and artery through an internal passage he creates by separating the body tissues. The flap is then set into the mastectomy site, and to build a breast mound, an implant is placed beneath it.

Illustration by Patty Dryden.

*

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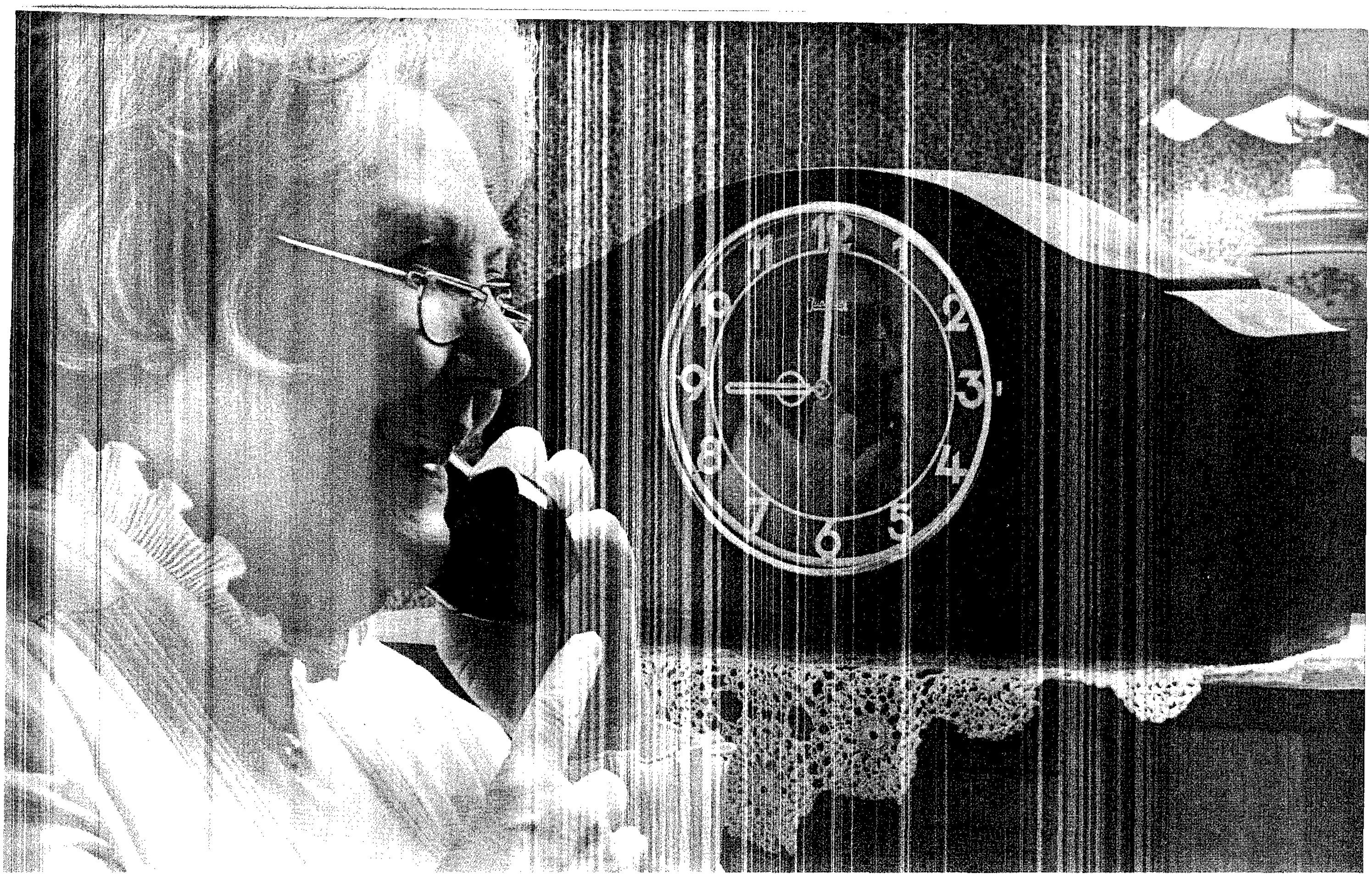
Last year, Marilyn Tuttle, assistant to the director of consumer affairs for Putnam County, underwent a reconstruction by White Plains Hospital's Bernard, who used a *latissimus dorsi* flap. "I think it's fantastic that they could take a seam out of my back and then, with a silicone implant, have it come out looking like a normal breast," she says. "I have a pencil-thin scar on my back that's getting lighter and lighter all the time, and it's placed so that I can wear a bathing suit or a low-cut dress. After the reconstruction, there was considerable pain and discomfort for at least ten days—coming from my back and my breast. But it was well worth it."

IN A NEW PROCEDURE BASED ON THE same principle of tunneling, a flap referred to as the *rectus abdominis musculocutaneous* is taken from the lower abdomen to provide a greater heft of skin, fat, and muscle. Of the two, the *latissimus dorsi* flap is the simpler, more straightforward operation. It is performed in two to three hours and requires a five- to six-day hospital stay. The *rectus abdominis* entails more difficult and demanding surgery lasting three to four hours, more time under anesthesia, and hospitalization of about a week. Both procedures carry a small risk that the artery and vein feeding the flap could become blocked or twisted during transfer. If this were to happen, the skin that relies on that blood supply could die.

Presbyterian's Hugo is an enthusiastic advocate of the *rectus abdominis* flap. "It's gorgeous, soft, natural tissue," he says. "In terms of the look, the contour, and the feel, it is superior to any other method." Other advantages of this technique are that it provides a better skin match than the *latissimus dorsi* flap, leaves a scar below the belly button that is more easily hidden than one down the back, yields enough flesh to obviate the need for an implant, and results in a bonus "tummy tuck."

Irene Plutzer, a Long Island nursery-school teacher, is thrilled with Hugo's work. "I'm wearing the Cadillac of all breasts," she says laughing. "It's made entirely from your own skin and tissue, so when you touch it, it feels like part of your body." The only problem, she adds, "was that the hair that had been on my stomach was then on my breast, so I had to go to an electrologist."

This procedure is not suitable for patients who have had stomach operations previously or who don't have enough excess abdominal tissue. In addition, it occasionally results in weakness of the stomach muscles, so a plastic mesh is routinely installed to prevent a hernia. Last fall, before Hugo reconstructed her breast, says Ann Pascarello, 48, of



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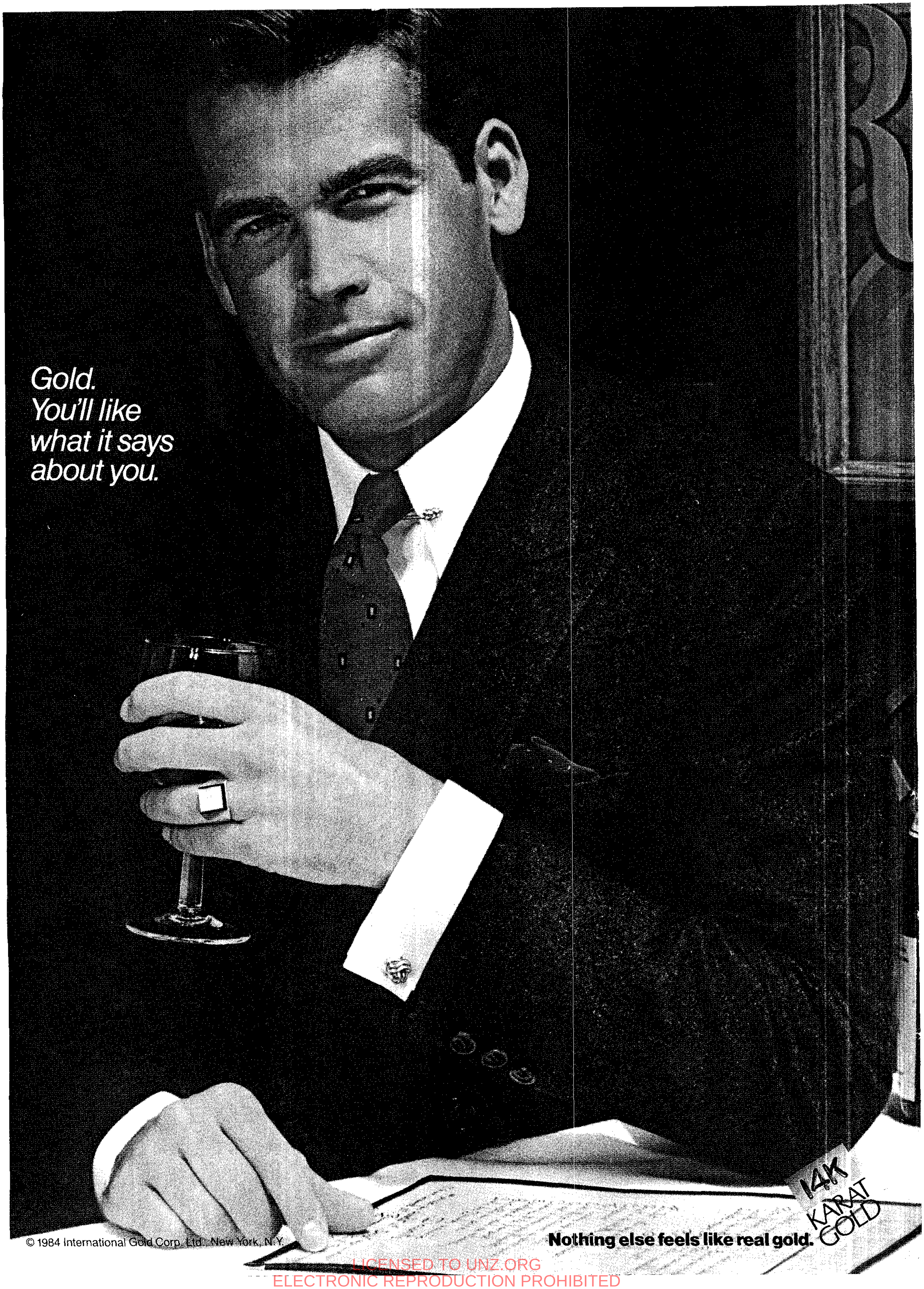
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Secaucus, New Jersey, "he told me to do 50 sit-ups a day for two or three weeks to tone up my muscles. My stomach is now flat as a board. It looks wonderful."

As a crowning touch, two optional procedures are often performed together two months after the reconstruction. In the first, the normal breast is either reduced or lifted, if necessary, to match the reconstructed breast in size and shape. This may also be done at the time of the reconstruction. In the second procedure, a nipple and its surrounding pinkish-brown ring, the areola, are added to the new breast. They can be grafted from a number of body parts, the most popular being the upper inner thigh.

In short, reconstruction technique is now artful, innovative, and varied. And, says White Plains Hospital's Bernard, "there is no plastic surgeon worth his weight who can't get a good reconstruction regardless of the procedure that was done to remove the tumor." Hugo describes his reconstruction of the breast of a woman who had undergone a radical mastectomy as well as radiation, which damages the overlying skin. "I took the muscle from her back and made a pectoralis muscle out of it," he explains. "That filled out the caved-in area. Then I took a flap from her belly to replace the breast mound and skin."

Although some physicians feel reconstruction should be discouraged in cases where the cancer has spread from the breast to other areas of the body, Dr. Marc Lippman, head of the Breast Cancer Section at the National Cancer Institute (NCI) in Bethesda, Maryland, disagrees: "One, reconstruction itself has no impact on whether a woman has a recurrence. Two, I am not aware of any evidence to suggest that having a reconstruction makes it more difficult to detect a recurrence. Three, a woman who may very well already know that she will likely die of breast cancer because she's had a small recurrence somewhere else should not be denied a reconstruction if it's important to her. There are lots of ways to live five years."

WHILE THE NUMBER of women opting for reconstruction after mastectomy has grown significantly in the past few years, the majority are still reluctant to undergo this additional surgery.

Dr. Julia Rowland, a research fellow in the psychiatry service at New York's Memorial Sloan-Kettering Cancer Center, recently completed a study there in which two groups of postmastectomy patients were compared: one that had chosen reconstruction and another that had not. "It seems there are two types of women," she says. "Those who focus on

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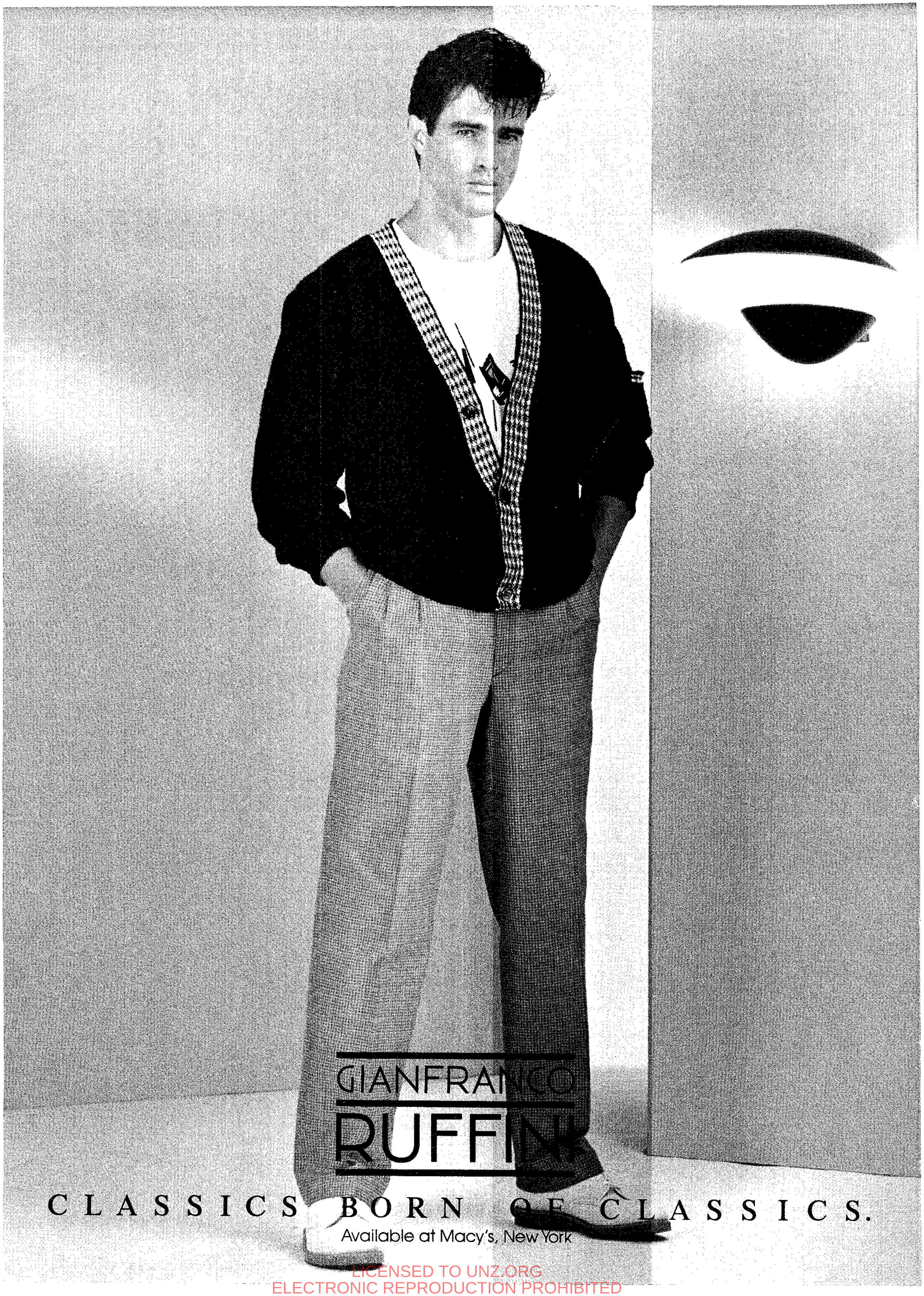
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the life-and-death issues—'Am I going to live?'—and then the ones who say, 'Yes, life and death, but this has also been a major insult to me as a person.' And somehow those women seem to be the ones who eventually make their way to a plastic surgeon's office."

A pervasive sense of defeat drove Marilyn Tuttle to reconstruction six months after her mastectomy. "I was really devastated," she recalls. "Sexually, I didn't feel very desirable. I didn't have the confidence I had had in the past. I was very depressed for a while—I lost interest in the things I'd normally loved. I love summer sports, but I was very ill at ease in a bathing suit. I felt as if the prosthesis would slip out and float away in the pool."

So Tuttle spoke with White Plains Hospital's Bernard, who showed her before-and-after photographs of former patients. "It looked so hopeful I was exhilarated," she says. "And after the reconstruction, I truly felt reborn. We've had some charity fashion shows, and I was able to model an evening gown with spaghetti straps and no bra. I was very, very pleased. I feel much better about myself."

That sentiment is heard over and over again. In Rowland's study, 83 percent were "delighted or happy with the overall outcome"; the disappointed minority, she reports, were more likely to have expected unrealistic improvements in sexual and social relations as a result of the surgery. Indeed, there are right and wrong reasons to seek reconstruction. "The wrong reason is to be doing it for someone else," says Dr. Marcia Goin, clinical professor of psychiatry at the University of Southern California School of Medicine. "It should be the kind of thing you'd do even if you were going to spend the rest of your life on a desert island."

Actually, the woman who desires reconstruction may have to reassure her husband that she is, in fact, doing it for herself—and not because she thinks he doesn't accept her. "The men sometimes feel very threatened and rejected," Rowland explains. "They assume she is saying, 'It's not enough that you love me and go to bed with me.' "

Goin, who has followed 45 women through their reconstructions, says she has seen only one marriage disintegrate in the wake of mastectomy, though she has observed a fair amount of marital stress as a result of the wife's depression and loss of sexual appetite, and of both partners' anxieties about her cancer.

Some husbands, traumatized by the specter of losing a spouse or unable to accept the surgical scar, withdraw sexually after their wives have undergone mastectomy. But Goin has found that in most cases sexual relations improve af-

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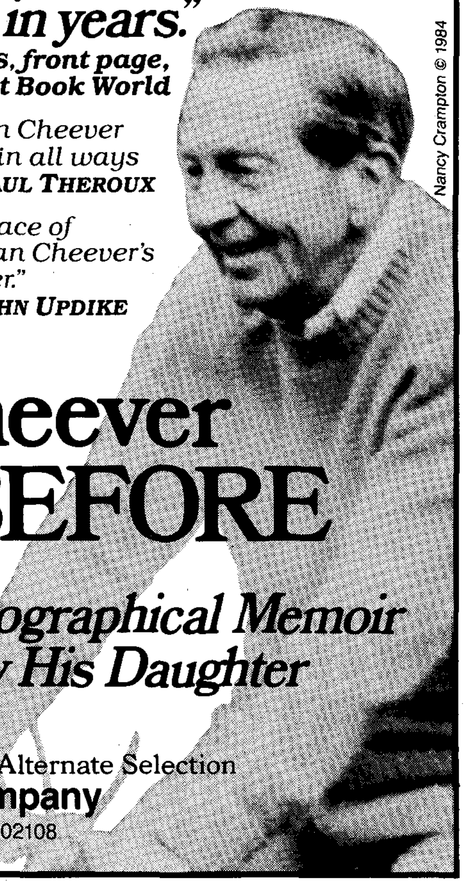

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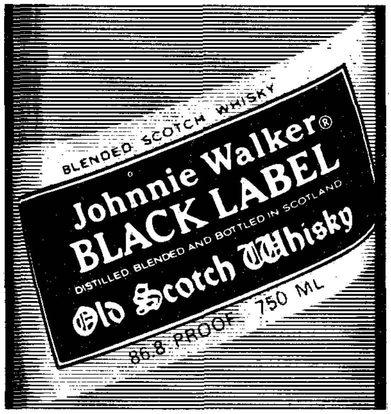
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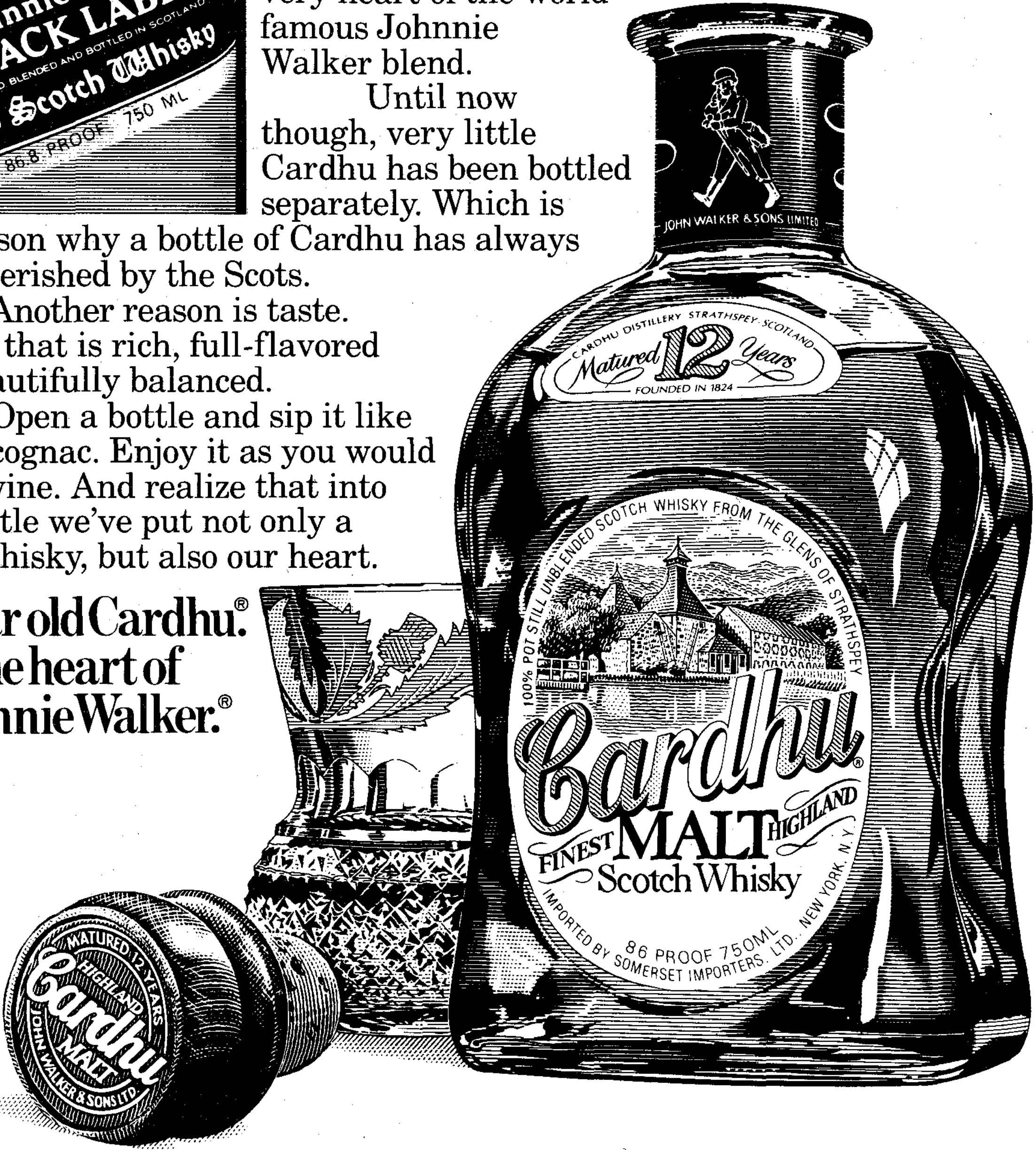
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Cardhu. Fine Highland Malt Scotch Whisky. 12 years old. 86 proof. Imported by Somerset Importers, Ltd., N.Y. © 1984 ter reconstruction not because a husband suddenly becomes more attracted to his wife but because she begins to feel more comfortable with herself. "A certain percentage of women experience a great decrease in sexual desire after a mastectomy because they don't feel physically desirable," Goin observes. "After the reconstruction, they usually realize they were the ones who were holding back, not their partners."

MANY OF THE CLASSICAL postmastectomy reactions that have been described here—depression, self-consciousness, lowered self-esteem, diminished feelings of femininity and sexual attractiveness, a disruption in relationships—may now be eased or largely eliminated by a new procedure in which the breast reconstruction is performed by a plastic surgeon at the same time that the breast surgeon does the mastectomy.

Immediate or primary breast reconstruction, as it is known, is the subject of a certain amount of controversy among surgeons. Some of the advantages it offers are indisputable: It reduces the psychological trauma of losing a breast, requires less time under anesthesia, and causes less discomfort than if the reconstruction were done as a second operation, and it rarely increases the normal hospital stay. Plastic surgeons who do immediate reconstructions also claim the procedure is easier and produces just as good a cosmetic result as when it's delayed. Hugo, who estimates that 50 percent of the reconstructions done at Presbyterian Hospital are performed this way, explains that he begins cutting the abdominal flap while the mastectomy is under way. "The second the surgeon removes the breast, I move the flap in, and off we go," he says. "I think the patients recover faster and use their arms more than they do after a mastectomy, because their chest isn't pulled together and tightened up; they have tissue there."

While both physicians and patients are enthusiastic about primary reconstruction, Vanderbilt's Lynch estimates that it is offered by only 10 percent of hospitals around the country—"but the number changes almost day by day," he adds. Most plastic surgeons still prefer that women wait two to three months after their mastectomies. By that time, they say, the scar has healed, and the tissues are softer, more pliable, easier to work with. Dr. Ted Chaglassian, chief of plastic and reconstructive surgery at Sloan-Kettering, believes that immediate reconstructions carry a higher complication rate than delayed ones because the surgery is more ex-

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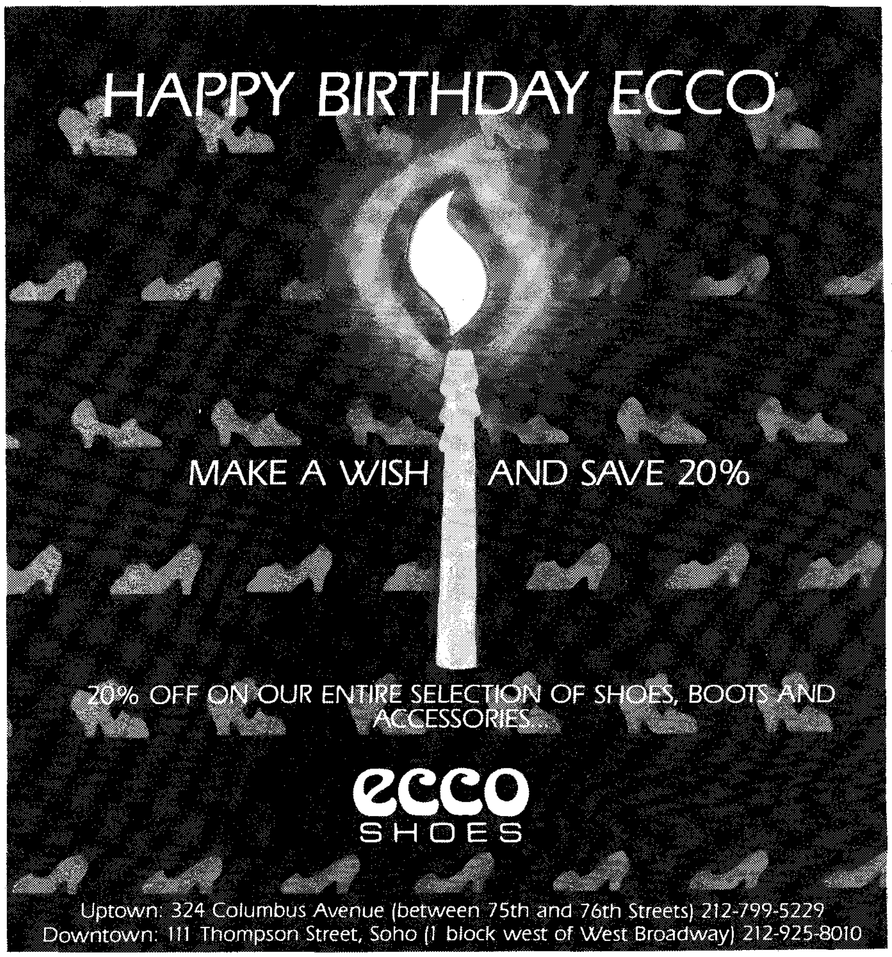
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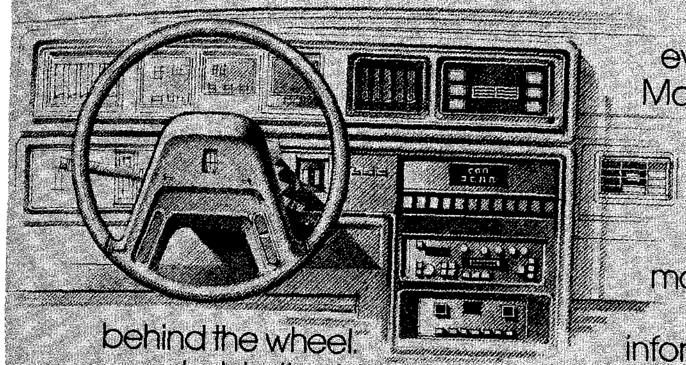
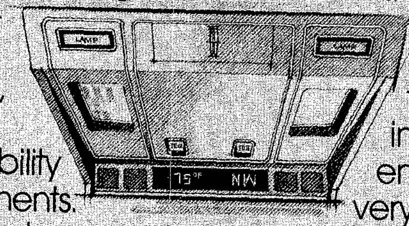


Inside the Mark VII you'll face a logical array of instruments and controls positioned to be most easily seen and reached. The configuration of the steering wheel, for instance, allows for optimum visibility of the instruments. Similarly, the placement of the cruise control on the wheel allows for optimum access. These are but two examples of a driver-centered philosophy that permeates every aspect of the Mark VII. That recognizes the most important component of an automobile is its driver.



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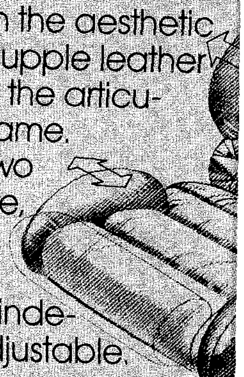

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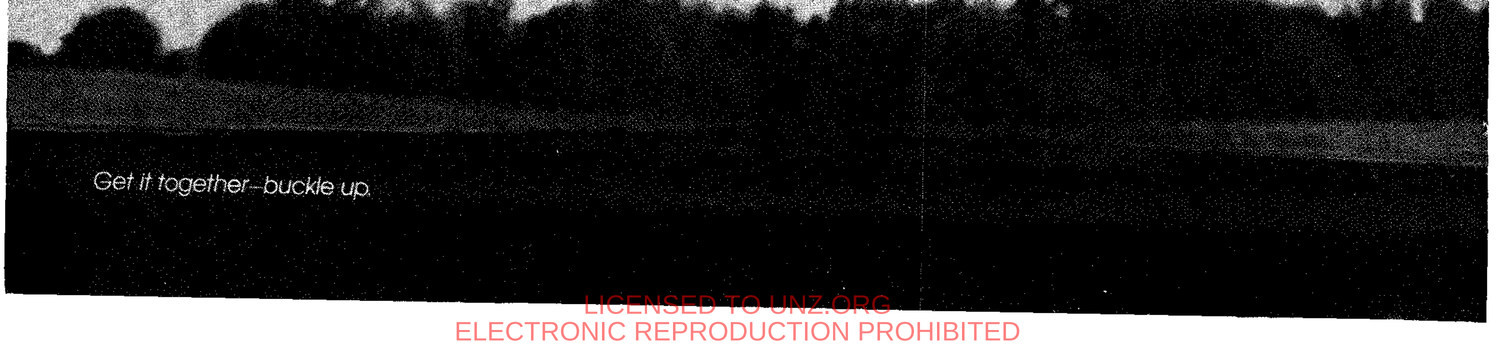

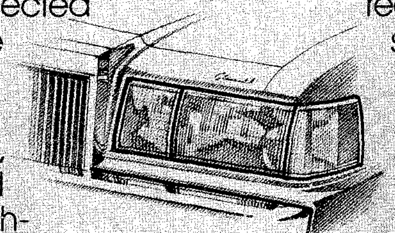

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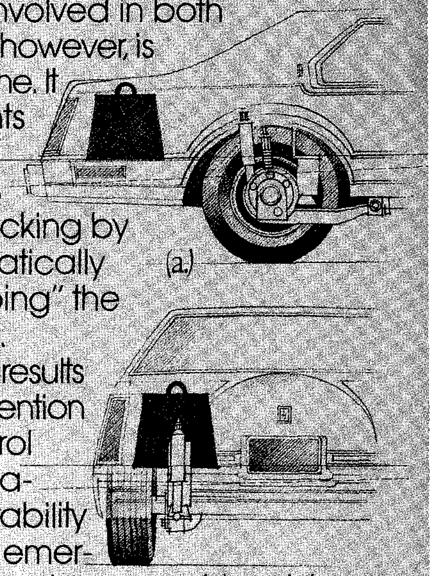

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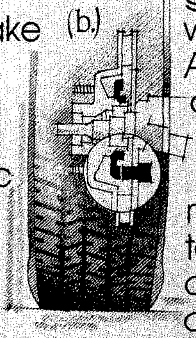

This technology has been used effectively for years in the design of landing gear on commercial airliners. It has only recently been applied to automobile brakes in the United States. The principle involved in both cases, however, is the same. It prevents the wheels from locking by automatically "pumping" the brakes.

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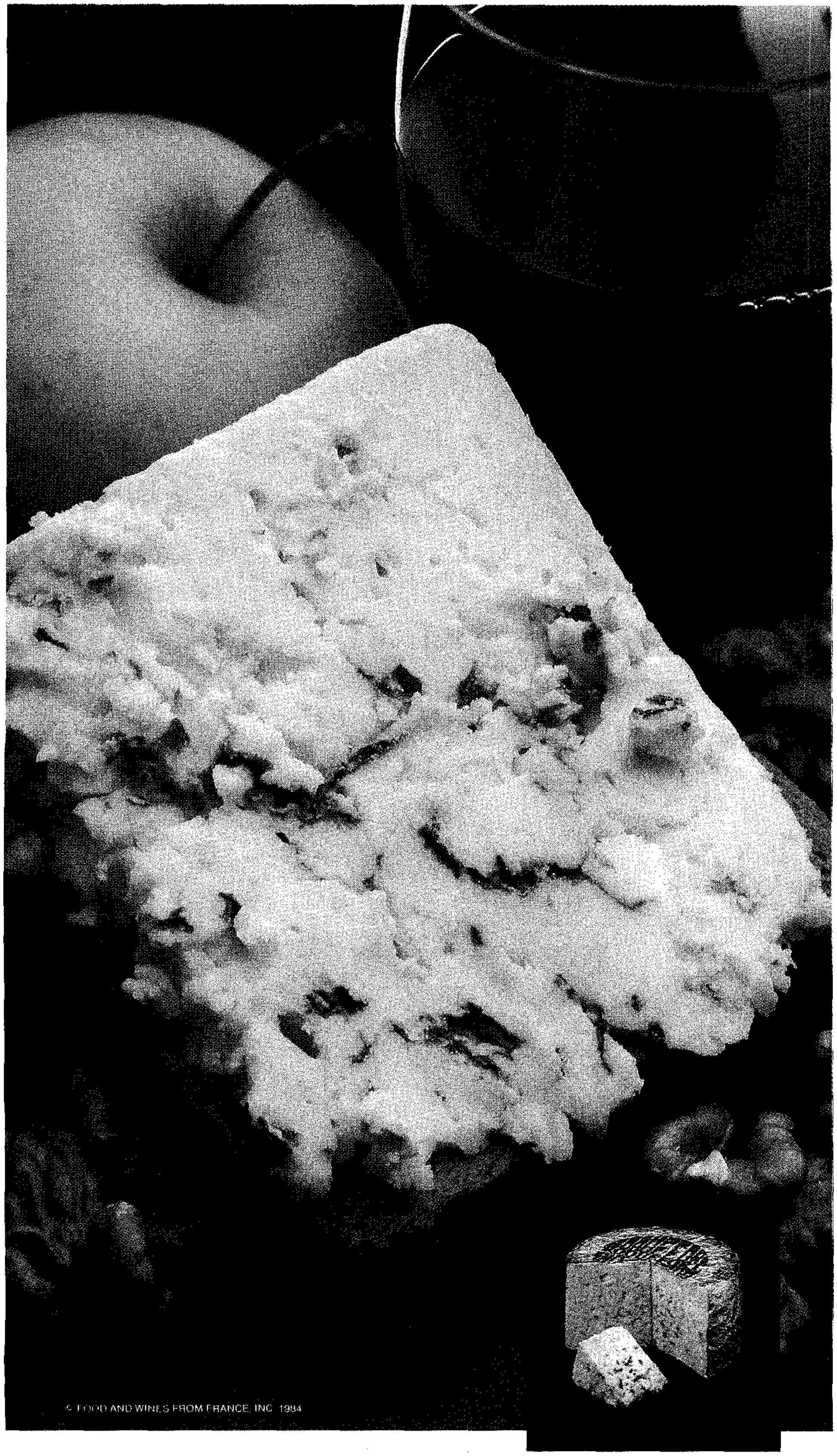

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tensive. "There's more chance of an infection and therefore a greater chance of less optimal cosmetic results," he explains. "Hardening around the implant due to an infection or a bleeding episode is more likely in an immediate reconstruction."

Another open question is whether it should be performed on patients who will require postoperative chemotherapy because their cancer has spread to the lymph nodes. It is generally agreed that chemotherapy can lower resistance and therefore interfere with wound healing, which would impair the outcome of a reconstruction.

NCI's Lippman is concerned that some doctors will postpone chemotherapy until their patients' immediate reconstructions have had time to heal. "Supposing the patient has a little postoperative wound infection, which she's much more likely to have after a lot more extensive surgery," he says. "Well, a wound infection is not a big deal normally, but if you're trying to reconstruct a breast, that can be the whole difference between a good and bad cosmetic result. Under those circumstances, you might wind up wishing to delay chemotherapy, and that's too bad, because then for a cosmetic result—which you could have achieved a couple of months later—you may have substantially decreased the woman's survival."

Like many breast surgeons, Presbyterian's Bertsch addresses this concern. He recommends immediate reconstruction only for those patients in whom he can't feel the lymph nodes during clinical examination of the breast. "She can have a tumor of any size in her breast, but there must be no nodes that I can feel that I think are involved with tumor," he says. He admits that he sometimes turns out to be wrong. "And then you have to do the chemotherapy, and all I can say is that although theoretically that patient has a higher incidence of wound infection and poor healing, fortunately to date I have not had such problems. If I really knew that I was going to give somebody chemotherapy, I would prefer not to have the reconstruction done. But our accuracy rate is high enough that usually we can get away with just a clinical judgment."

Hugo adds that chemotherapy is just as often delayed for a couple of weeks after a mastectomy *without* reconstruction: "The chemotherapy is going to have a deleterious effect on the mastectomy wound just as it is on the reconstruction wound," he explains. "So you're not doing anything differently. You tailor the chemotherapy to the healing of the mastectomy wound, and you tailor it to the healing of the reconstructive wound."

And Bertsch takes issue with Lipp-

WHERE TO TURN FOR HELP

The cost of breast reconstruction varies depending on the physician, the technique, and the region of the country where it's done. According to Dr. Paul Schnur, a plastic surgeon in Tucson, Arizona, and chairman of the Socioeconomic Committee of the American Society of Plastic and Reconstructive Surgeons (ASPRS), a simple implant will cost roughly $3,000, a *latissimus dorsi* (back) flap $5,000, a *rectus abdominis* (stomach) flap $7,000 to $8,000. Nipple and areola construction costs approximately $2,000, and alteration of the normal breast for symmetry ranges from $1,200 to $3,000. Anesthesia and hospitalization are included.

During the last ten years, most insurance companies have established policies to pay for breast reconstruction, says Schnur. "But since certain techniques are much more expensive than others, some companies say, 'We don't want to pay an $8,000 bill if it can be done for $3,000.' " And they sometimes refuse to reimburse for symmetry procedures.

For more information, contact your American Cancer Society division (many chapters now show a film on reconstruction) or ASPRS (233 North Michigan Avenue, Suite 1900, Chicago, Illinois 60601; 312-856-1834) for a booklet titled "Breast Reconstruction Following Mastectomy" or for referrals. **—S.M.**

man's contention that a few weeks' delay in chemotherapy poses a threat to the patient's survival. He cites a study that was done several years ago, when women, before undergoing a breast biopsy, were balking at signing a routine consent form that permitted a mastectomy on the spot if doctors found evidence of cancer. "They compared women who had biopsies and immediate mastectomies," he says, "with women who waited several weeks after their biopsies. And the survival of both groups of patients was the same."

The argument most consistently leveled against immediate reconstruction is that patients will be disappointed with the inevitable imperfections of a reconstructed breast unless they've first suffered deformity. "If you put a patient to sleep and she wakes up with a breast that doesn't look like what she had before—and reconstructed breasts don't—she may not be as happy as she would be if she lived with no breast at all for a while," says Bernard, who admits that such a statement is provocative. "There have been some psychological interviews that don't necessarily bear this out, and yet my distinct clinical impression is that the patients on whom I've done immediate reconstructions were not as happy as those who had comparable reconstructions three months later."

Ann Pascarello recalls her initial reaction upon seeing the results of her immediate reconstruction by Hugo. "I think the first thing I did was cry—I remember tears," she says. "I had mixed emotions. I was happy that something was there, and yet unhappy that it didn't look quite like the other one. It didn't have the nipple yet, and it was stitched all the way around. But I also felt all together, as if I was one whole person. I felt good-looking—that's the word."

So did Irene Plutzer, who felt confident enough to wear a bathing suit to the beach and to try on clothes in an open dressing room at Loehmann's only three weeks after a simultaneous mastectomy and reconstruction in June 1983. "It's easier to deal with the mastectomy if you have something there to replace the breast you lost," she says. "You can accept yourself and feel comfortable and get on with your life. I've spoken to women who've had mastectomies without reconstruction, and they all tell me how wonderful it is that I never had to suffer the way they did."

Studies seem to support Plutzer's straw poll. Wendy Schain, Ed.D., a medical-care consultant to the National Institutes of Health in Bethesda, and David K. Wellisch, Ph.D., a psychologist at UCLA, evaluated 25 women who had immediate reconstructions and 38 who delayed, and found both groups to be equally satisfied with the results. But they noticed that the group who delayed showed more depression, anxiety, hostility, and overall emotional distress. "They were more self-conscious, more aware that their bodies had been altered and that they were unlike their former selves and unlike other women," reports Schain. She believes this is because "they endured mastectomy for whatever time they did. Original scars that deeply entrenched don't get eliminated even by an improved condition—though they do begin to fade." She concludes, "Immediate reconstruction eliminates a lot of psychic pain."

In another study, Dr. Laurie A.

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Stevens, a consultation-liaison psychiatrist at Presbyterian Hospital, followed thirteen women who had immediate reconstruction and twelve who chose to wait and found that the women in the first group were better able to integrate the new breast into their body image.

"They were more likely to see it as a restoration of what the mastectomy took away," Stevens explains. "It's not just a mound that's been stuck on the chest wall; it's actually a part of their body." The group who delayed, on the other hand, tended to view the reconstructed breast as a replacement. Overall, Stevens reports that the women who had immediate reconstruction "were less encumbered with feelings of depression, anxiety, disturbances in their sexual desire and sexual functioning, feelings of low self-esteem, and lack of feeling feminine."

Irene Plutzer's husband, Stephen, an attorney in Garden City, adds, "I felt it was extremely important that Irene have as full a cure as possible in the shortest amount of time. To walk around with a prosthesis for three to six months would have been psychologically debilitating and would have dragged things out. The completeness of the procedure enabled us to look forward and not back. We never spent time thinking, 'Why did this happen to me?' "

WHETHER RECONSTRUCTION is chosen or not, whether it is immediate or delayed, a conversation with a plastic surgeon can be enormously encouraging to a woman about to undergo mastectomy. "When a future reconstruction is pre-arranged—or even when women just know that it's an option—that hope carries them through those first few months after the mastectomy," says USC's Goin.

"I hope whoever has to go through what I've gone through won't hesitate to check herself out immediately," says Ann Pascarello, "because there's a tendency to say, 'That couldn't happen to me.' Don't be frightened, because now you have a chance to come back feeling good about yourself." Pascarello recently heard from a woman who'd had a mastectomy five years ago. The woman asked, "Do you think there's still a chance for me?" Pascarello replied, "I think there's a chance for everyone."

If anything, a *better* chance. "Ten years ago," Irene Plutzer reflects, "none of these techniques would have been available, and I probably would have had to have a radical mastectomy. A friend said to me, 'Just think how lucky you are. If you had to have breast cancer, you had it at the right time.' " ▬

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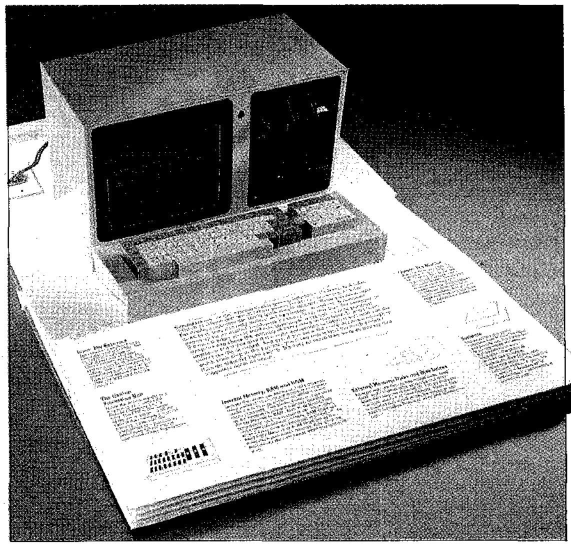

Byte Moves

With a word processor in the office and our own personal computer, we're wired for the future. But this pop-up book, with a screen that says "hello" and a key that clicks, just might teach us how our magic gadgets work. It's a lot more fun to play with this book than to slave over a hot computer. And maybe we'll finally learn the difference between ROM and RAM.

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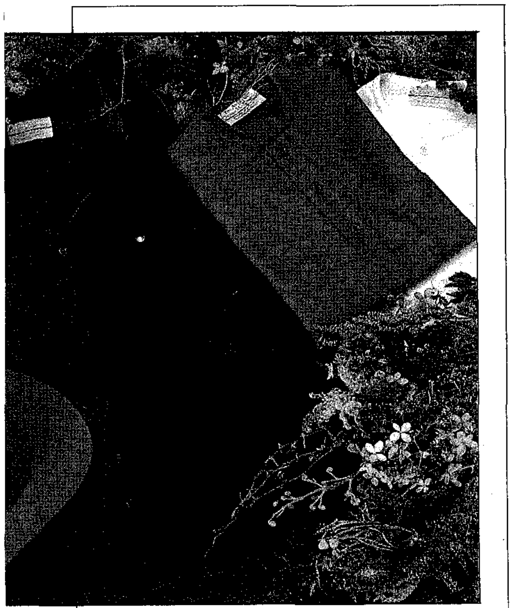


Found Under

For years, all most Americans knew about Australia was its strange yet cuddly-looking animals. A few years back, its films added other dimensions, and this fall's Guggenheim exhibit "Australian Visions" gives still others. But now Australia has joined the fashion ranks with a line of handsome, sturdy clothing for men and women. From the sheepshearer shirt of soft "doctor" flannel ($120; wear it and you'll never need a doctor) to the wallaby jacket of "bluey" fabric ($230; so dense it protects against rain *and* fire), this collection designed for the Australian outback will be at home even in Manhattan.

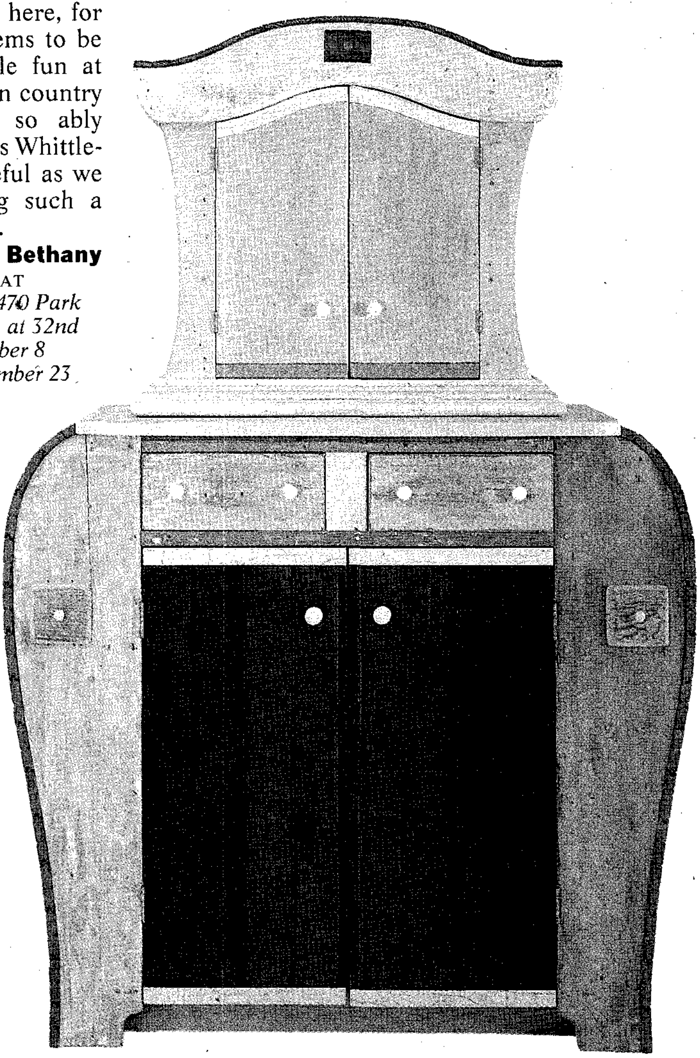
CAMOUFLAGE/*141 Eighth Avenue, at 17th Street/741-9118*
SAKS FIFTH AVENUE/*hat only ($90)/Main floor*

He's Got Our Lumber

Stephen Whittlesey's tables made from recycled wood have been a Cape Cod decorating staple for years (Jacqueline Onassis bought two for her Martha's Vineyard house). But his recent cupboards ($1,800 to $3,100) are something else again. Made primarily of lumber salvaged from old houses, the cupboards are marvels of color, texture, and contour—part sculpture, part collage. The piece shown here, for example, seems to be poking gentle fun at the American country furniture it so ably apes. Perhaps Whittlesey is as rueful as we are at being such a sucker for it.

—**Marilyn Bethany**

THE GALLERY AT WORKBENCH/*470 Park Avenue South, at 32nd Street/November 8 through December 23*



Photographs: top, S. Baker Vail; center left, Tobi Seftel (dried flowers from Paul Bott of Twigs); bottom, Peter Mauss/ESTO.

A Bar, Bar Better Thing

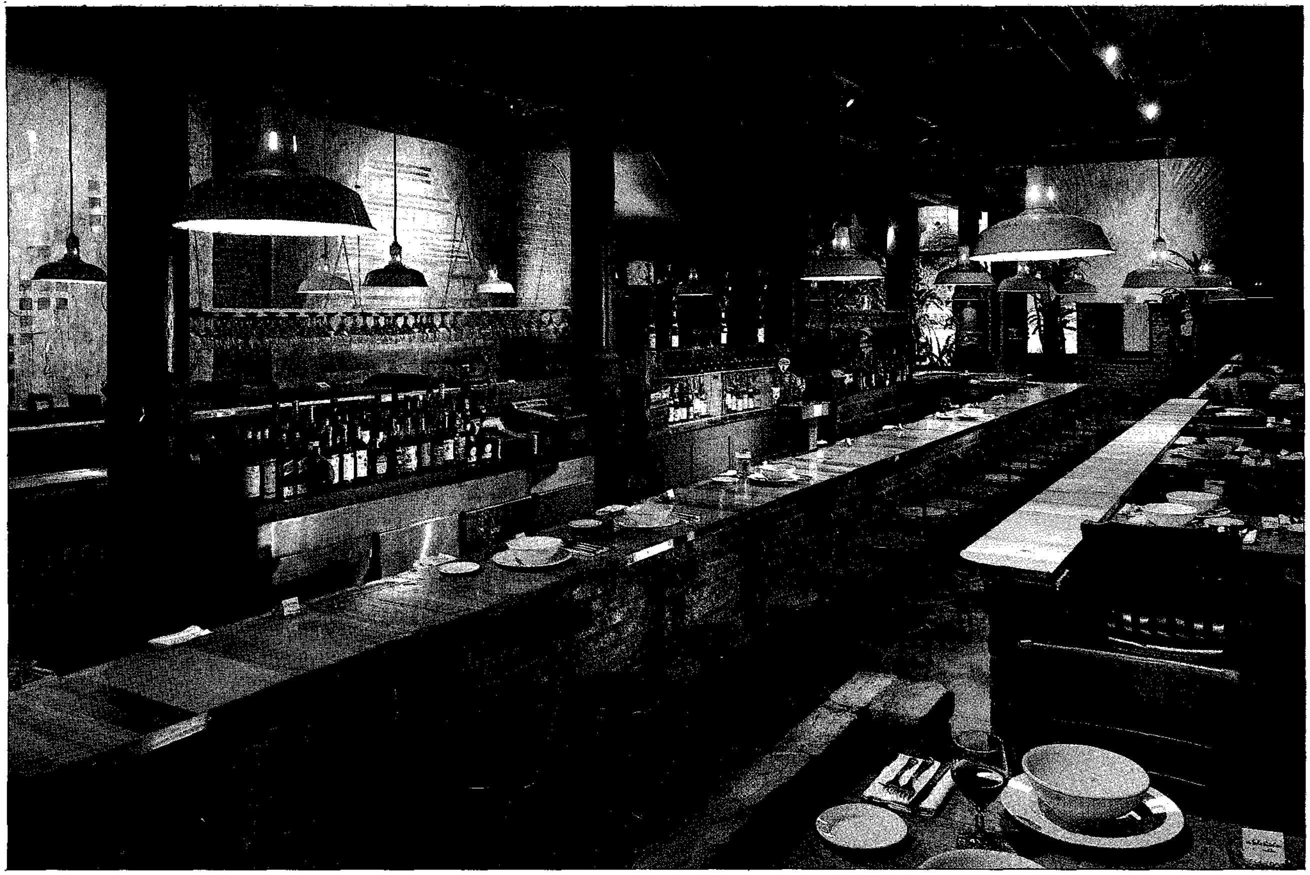
For the SoHo stroller who wants a square meal, Tony Goldman's new Soho Kitchen and Bar (next door to his Greene Street Cafe) serves low-priced food in very high style. Thus, local painters and musicians hang out there, and so will the gallery-goers and the elitist shoppers who are willing to chance getting a table (no reservations are taken here except for large groups). You can sit at the bar (a runner rescued from an old-time printing plant—it's got a honey-tone gloss and fanciful Art Deco inlays) or lounge in one of the Bank of England chairs and enjoy the prices: for $2.95, a colossal bowl of white-bean-and-sausage soup. For $5.95, and in the same big bowl, oxtail stew, pasta with garlic and walnuts, or chunk chili. Grilled chicken with frites costs the same, a jumbo burger $2.95. There are a dozen beers on tap and 55 different wines (including ten champagnes), so you can stage your own tasting (two-and-a-half-ounce-glass tastings start at $1.50, five-ounce glasses at $2.50). There's a lively scene here at lunch, even livelier late at night. —**Barbara Costikyan**

THE SOHO KITCHEN AND BAR
103 Greene Street/925-1866
Open daily 11 a.m. to 2 a.m.

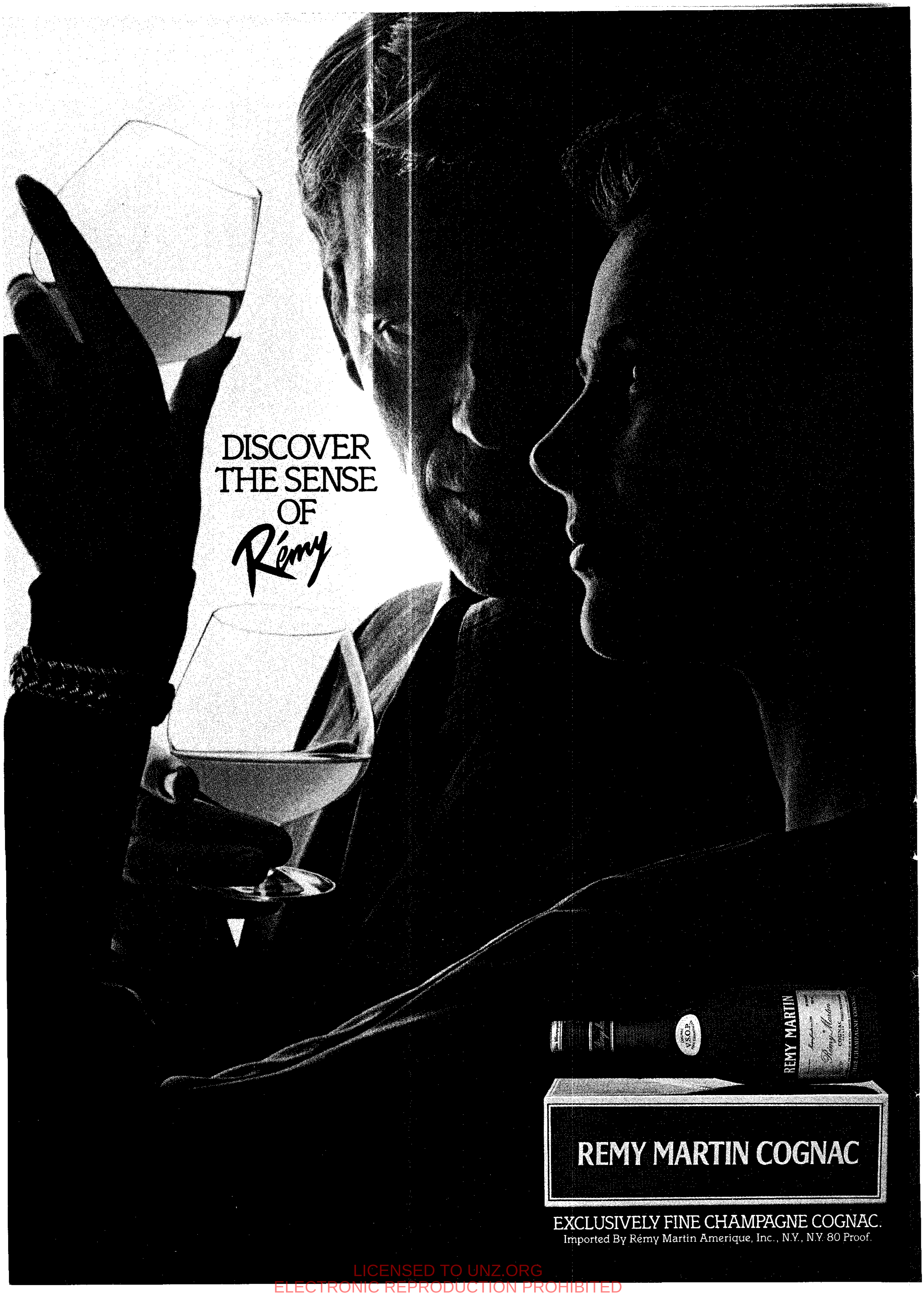
Listen, My Children, and You Shall Hear

No Masters of the Universe, no Cabbage Patch dolls. In fact, no ads at all. But that doesn't mean that public radio's *Small Things Considered* is any less exciting than commercial entertainments aimed at kids six to twelve. Quite the opposite may, indeed, be true, given the high degree of breathless, giggling participation heard emanating over the airwaves from WNYC. The three hours of fun, six days a week, are stuffed with regular features, but it's the invitation to call in that makes the difference. Kids can ask "Dr. Book" to recommend readings for fun, for school, for dealing with baby brothers. They can ask "the Duke of Words" to spell trickey—er, tricky—words. And, of course, hosts Kathy O'Connell and Larry Orfaly (above) offer music, lots of Michael Jackson mixed with a little Ludwig van Beethoven.

WNYC-A.M. *83/Monday through Saturday 5 to 8 p.m.*



Photographs: top, Ross Lewis; bottom, Peter Mauss/ESTO.



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THE TAPA-DANCE KID

"...At El Internacional, Antoni Miralda's funky décor and witty food-art set the stage for Montse Guillén's fabulous tapas..."

Lady of Spain: *Montse Guillén at the bar, where her tapas, the legendary pub snacks of Spain, are the stars.*

EVERY OTHER WEEK, SOMEBODY CONfesses sinking $2 million into the design of a new restaurant and frittering away two years on construction. So it's amazing to see what artist Antoni Miralda has done in three months to transform the ancient Teddy's into an already jumping **El Internacional.** It looks like he's spent all of $39.95. A few dollars for spray glitter. Ten bucks' worth of Carmen Miranda–inspired oilcloth. Aluminum tumblers and saucers, dimestore ice buckets and trays, even air-conditioning ducts spray-painted iridescent purple and aquamarine. Clearly the treasures of job-lotters on Canal Street. What else would one expect from Miralda, the dimpled, pony-tailed sculptor of red-and-green bread walls, painter of chocolate murals?

His calculated discount funk and witty food-art—the forties revolving bullfighter lamps in the window, the flags of all nations (note the banners for countries not yet charted) on the vestibule floor, the metallic-purple pipe-tumbler-and-saucer light fixtures over the bar—set the stage for Montse Guillén and her fabulous tapas, Spain's legendary pub snacks. Together they have crafted a scene of sweet and silly theater.

In the first week, savvy foodlings were clucking the word. And almost instantly, a motley conflux washed aboard: sedate upper-crust Spaniards, raucous downtowners, artists from studios nearby (sculptor Donald Lipski, painters James DeWoody and Julian Schnabel), and gawjus juntas dressed in evolved-after-therapy Annie Hall and vintage Pigalle, *Since You Went Away* chapeaux and Japanese bag-lady garb, tossing sturdy *vino tinto* (the red wine of the house) down their throats from the juice glass or directly from the spout of the *porrón* carafe, men and women macho a macha. If they stick to sharing tapas—morsels of sausage or cod beignets or sublimely grilled sea critters in bite-size portions (most under $2.50) or by the ampler *ración* ($2 on up), with some of the house's wonderful crusty country bread slathered with olive oil and the juice of fresh tomato, optionally topped with ham—it's possible to fill up for a modest fee. Even two downing a dozen tapas, the $8 *porrón,* and sharing one three-course dinner ($20 to $30) needn't spend more than $80, tax and tip included.

It's easy to zoom by El Internacional. The cabdriver must be forgiven some confusion. After all, it still says TEDDY'S on the whitewashed façade. If you haven't got $2 million to spend, first things must come first. "One day I'll take down the 'T,' " Miralda muses. "And someday perhaps the 'E.' " There's a doorman, too, if he isn't loping across Varick, stalking a cab for clients exiting in a whiff of garlic. Just inside, there is the Teddy memorial vitrine with photos of Liz and Dick in Teddy's golden era—back when West Broadway was barren, before TriBeCa and warehouse chic. (I know. I came here as a twelve-year-old with my daddy, a voyage from midtown no less bold then than crossing the Sahara seems today.) Grab a copy of the green-tinted newspaper *El Internacional,* stacked for the taking. Read about the archaeological dig that yielded Miralda the mosaic-tiled walls, glass and gold leaf behind Teddy's Sheetrock and ersatz suede. "When I saw the turquoise, I had to sit down," Miralda confides. Read about Guillén's odyssey, from cooking on a toy stove at two through domesticity and the food shop in Ibiza to the restaurant in Barcelona and now . . . here. There is her recipe for salt-cod salad in eight languages and a greeting in Esperanto: "Nosh une hot dog, nosh une egg roll. Nosh une gyro. . . . Nosh dis, nosh dat. Nosh 24 horas a dag in la metropoliz. . . . New York desurv le nosh d'Catalan: le nosh tapa."

These are not the first tapas in Manhattan. Guillén worked with Felipe Rojas-Lombardi at the Ballroom designing

Photographed by Joe McNally/Wheeler Pictures.

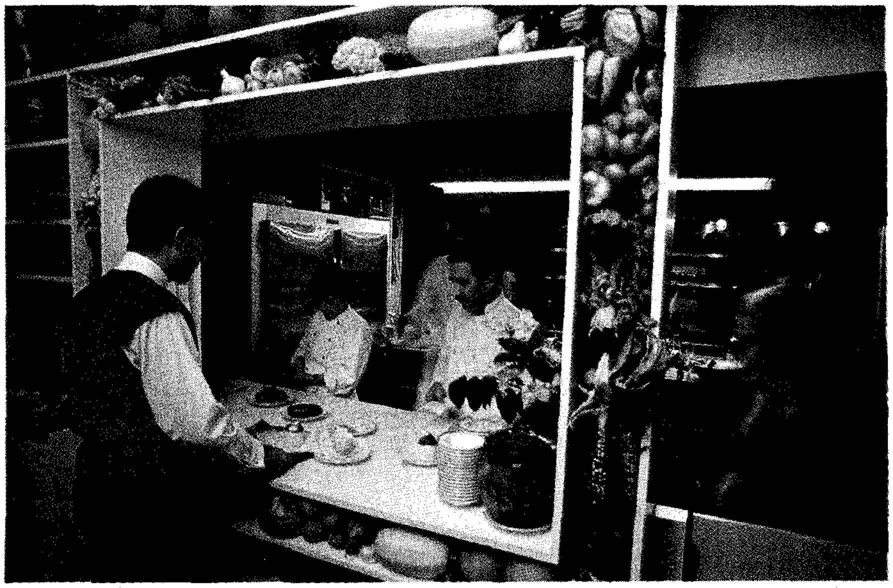
"... Start at the bar, with delicately tender squid a la plancha, grilled sardines, baby eels sizzling in peppery garlicked oil..."

that house's stunning array of tapas. But here the scene is fiercely Spanish.

The tall, handsome maître d'hôtel in formal black tie looks as if he just walked into a bedlam and is desperately trying to pretend it's the Madrid Ritz. Servers jabber away in Spanish at one another as they ferry hot tapas from the kitchen. And Sindria, the glory of the west end of the bar, has the lusty passion of a young Sophia Loren as she hands a drink to a patron, explaining that the little flecks only mean it was made with real lemon, so "it is more good, good, good."

Settle at the marble counter and you are in a Miralda fantasy, with its hanging salt cod and the giant hams and sausages wearing tiny purple parasols upside down to catch the drip. Braided country breads are piled against the electric fly-zapper. ("It's like Spain down here," Sindria observes as a fly buzzes corroboration.) Inevitably, eyes are drawn to the miniature clear-glass columns with a plastic figure atop each. "It is Christopher Columbus," Guillén explains. "And the blue water inside is the Mediterranean." She grins (dimples too) and shrugs.

But center ring are her tapas—moist, tasty potato tortilla, pleasant cod-and-tomato salad, Moroccan eggplant perfumed with garlic and coriander—on glass shelves suspended between what look like aquamarine pipes and purple plumbing joints. The tapa, literally "lid," descends from the Spanish custom of topping an open bottle with a slice of bread to keep the flies out of the wine. One day, some gourmand saint plopped a bit of sausage on the bread. In time, the tapa found its way to a tiny saucer. In Spain, they count the saucers to tote up your bill, and urban pubs are crowded from five to nine, serving sherry and spicy odds and ends before dinner, a sharing that provokes hunger, poetry, intimacy.



Rare window: *Antoni Miralda's food-as-art frames the kitchen.*

So start at the bar, with delicately tender squid a la plancha, grilled sardines and shrimp (shrimp with their heads on, from Chinatown), the intoxicating eggplant, grilled mushrooms with a garlic kick, and that delicious tortilla. Best of all is squid a la Romana, crisp as can be, deep-fried to perfection. Toothpicks pry snails from their stylish striped shells to douse in a fiery hot sauce. There are tenderest grilled langoustines, cigalas in Spanish. Be sure to suck the juice and tiny bits of flesh that cling to the heads. Big chunks of chorizo al diablo are zesty, and the chicken croquettes are lush with creamy béchamel. Baby eels, a costly exotica, like broken bits of noodle except for the black-dot eyes, sizzle in peppery garlicked oil, as do baby scallops. The blandness of cod fritters calls for a dab of garlicky aioli (if anyone remembers to serve it). Pig's ear strikes me as an acquired affection, but these are certainly tastier than most I've encountered. Stuffed squid is merely okay, and the octopus Galician style is unpleasantly murky. Don't forget to order the toasted pan (bread).

Many Internacional fans never leave the oilcloth-cloaked tables in the bar, sharing snacks and perhaps pork or filet mignon sandwiches, then dessert. But we move on to the dining room with its archaeological excavations—the undulating dropped ceiling scarcely concealed in sunset-mauve sparkle, the clumsy banquettes, the chandeliers, three in a row, fussed up to look like marzipan. Here tapas come only appetizer size. You may or may not get a finger bowl. A statue of Bacchus on a pedestal of plates stands in front of the glassed-off kitchen. Just to the right is a television screen with Miralda's food-art videos—scenes of Barcelona, the town's white gorilla, floating food, dazzling cuisinary carryout. "The real next to the fantasy," Miralda observes, never indicating exactly which he deems which.

Perhaps an international restaurant is not really what New York needs. Though we sample a fine borscht and heavenly shrimp-topped sweet-potato pancakes on the $25 United Nations Week dinner, Guillén's tapas are infinitely more pleasing than her dinners. Not that the stewed duck and pear is inedible. It's just heavy-handed. Even her very favorite mar i montanya (sea and mountain) on the Columbus Week menu, delicate as the lobster may be, is defeated by near-fossilized chicken. The truth is... once hunger and greed have seduced you through a mountain of tapas, what you want is a great crunch of Spanish salad, possibly something grilled, perhaps only dessert. Don't miss the crema catalana, a sublime rendition of crème brûlée, rich and creamy with a crackling of caramelized sugar. The gypsy's arm, lush custard in a roll of Gênoise, has that same crusty roof, and a splendid, intense chocolate mousse is crowned with a curl of gold foil. Guava pudding is rather bready. Ignore the lumpen custard irresistibly named piglet angels. Espresso is supernal.

Miralda is still excavating upstairs in the Crystal Room. He hopes to have it open before Christmas. When people ask what he intends to put in the purple-edged aquarium, he says he is awaiting the arrival of a Catalan mermaid, but in fact he plans to install giant chicken feet holding up a lobster in a tank (to celebrate Guillén's mar i montanya). He's built a replica of Miss Liberty's crown and plans to install it on the roof. And there must be a Miss Liberty corner somewhere, perhaps with a pedestal table held up by the torch arm he has built. "Once that's done, we can sit there, under the crown, and we will all understand," he predicts. "Even I will understand then." Those of us who love to eat already understand.

El Internacional, 219 West Broadway (226-8131). Lunch, Monday through Saturday noon to 4 p.m.; dinner, Monday through Saturday 4 p.m. to 1 a.m., Sundays from 5 p.m. American Express. ■

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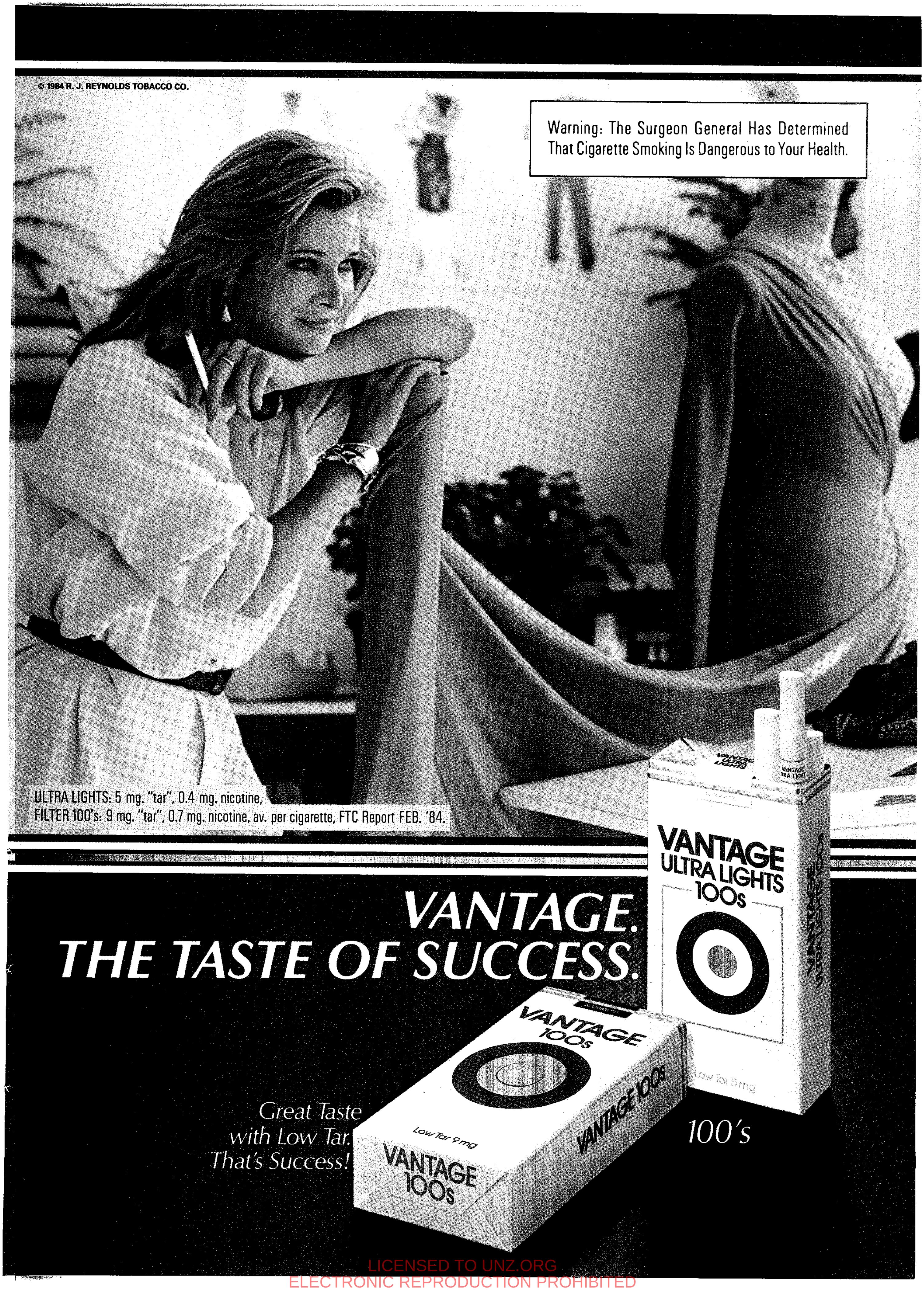
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Health/Barbara Berg

NIT-PICKING

> "...'We used to talk about upcoming social events,' said one mother. 'Now we whisper about how to get rid of nits'..."

TWO CHILDREN SAT IN AN EAST SIDE co-op, playing with the hair on their new Cabbage Patch dolls. The girls weren't playing barbershop or hairdresser. They were pretending to look for head lice. One might ask how these children of New York's fashionable, health-conscious middle class know about head lice. In fact, that's where the problem seems to be the greatest. It's been sweeping New York City's private schools in epidemic waves.

"No one is sure why, but there appears to be a higher incidence of head lice among children attending private rather than public schools," said New York dermatologist Dr. Albert Lefkovits. Nor is anyone sure why the little creatures, which disappeared for about a generation, are making a nationwide comeback.

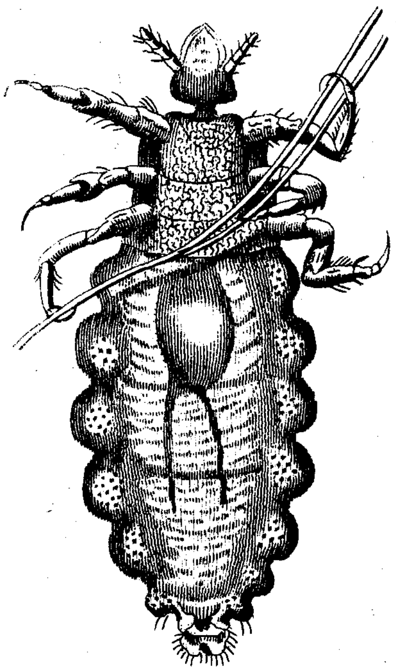
New infestations of head lice (*pediculus capitis*) may be the result of restrictions on the use of DDT in this country since June 1972. But no one is certain why they appear when they do or why some people seem to get them while others don't. Blacks, for example, are relatively resistant. Girls are more susceptible than boys, possibly because of their hairstyles. And children are at higher risk than adults.

Head lice spread either directly, head to head, or indirectly, by clothing, combs, hats, and the like. Infestations of lice and their eggs—nits—attack in schools throughout the year, but seem to cluster in spring and fall. School nurses, sometimes assisted by teams of parents, check each child in the school at least once and often several times a year.

"We used to talk about the upcoming social events," said a mother whose son attends a prestigious East Side boys' school. "Now we whisper about nits and how to get rid of them." In fact, head lice are so prevalent that one pediatrician is said to have joked: "If your child reaches sixth grade in a private school without head lice, you'd better check to make sure he's not antisocial."

But families who have had lice infestations aren't laughing. For most, the discovery of nits means a complete interruption of their routine, hours of painstaking and frustrating work, and often a deep sense of shame. The insidious pests are tiny, tenacious, and tough to remove.

The egg, a translucent, white oval, attaches itself to the hair with a gluey substance. After about ten days, it hatches into a gray or rusty-brown wingless bug, one to four millimeters long, that survives by boring holes in the scalp and gorging on its blood. Both adult lice and nits are visible to the naked eye but often require a high-intensity light and magnifying glass to be seen clearly. (Nits bear an uncanny resemblance to dandruff, but cannot be blown off.)



Pediculus capitis: *Tiny and tenacious.*

Head lice thrive in the hairy regions of the scalp, particularly around the crown, behind the ears, and on the nape of the neck. But they may also appear on the eyebrows or eyelashes. They cause severe itching, possible excoriation of the scalp, and sometimes a secondary bacterial infection.

A parent is usually informed of an infestation in his child by a phone call from the school nurse. "Telling parents that their child has head lice is one of the hardest things about this job," said Kathleen Mukamal, the nurse at the Lenox School.

Jeremy Benton, nurse and teacher at the Ethical Culture School, once called a mother who was leaving for a business trip. The mother asked him to get in touch with the child's father, her ex-husband. When he heard about the problem, the father said, "She got custody, she gets the head lice," and hung up. Fortunately, most parents are more cooperative.

A special medicated shampoo must be used to kill head lice and nits. But Kwell, the prescription drug considered by many parents and physicians to be the most effective, has recently been associated with some disturbing side effects. Dr. Richard Darsie, a research entomologist at the Centers for Disease Control division in Fort Collins, Colorado, has reviewed the literature on lindane (the active ingredient in Kwell) and has found that ingesting the insecticide in its pure form can cause disorders of the central nervous system, including brain damage and convulsions. Case studies of children who have used Kwell improperly have demonstrated such problems.

John Baruch, president of Reed & Carnrick, the company that makes Kwell, said his product has been on the market since 1948 and has been used by hundreds of millions of people worldwide. "We have yet to learn of a single case of untoward side effects when the product is used as directed." He added that the Food and Drug Administration, which regulates the drug for human use, is not convinced there is any hazard.

But many consumer groups are dubious. "Kwell is simply an unsafe drug," Ellen Silbergeld, chief toxicologist of the Environmental Defense Fund, has said. And both Consumers Union and the Health Research Group have filed petitions with the FDA to prohibit the distribution of Kwell.

In view of this controversy, many parents are confused and concerned about which shampoo to use. Dr. Ralph E. Moloshok, a New York pediatrician, said, "They can use Kwell once, and again in a week or two, if necessary, and then that's it. Anything that gets absorbed through the skin theoretically

Illustration: the Bettmann Archive.

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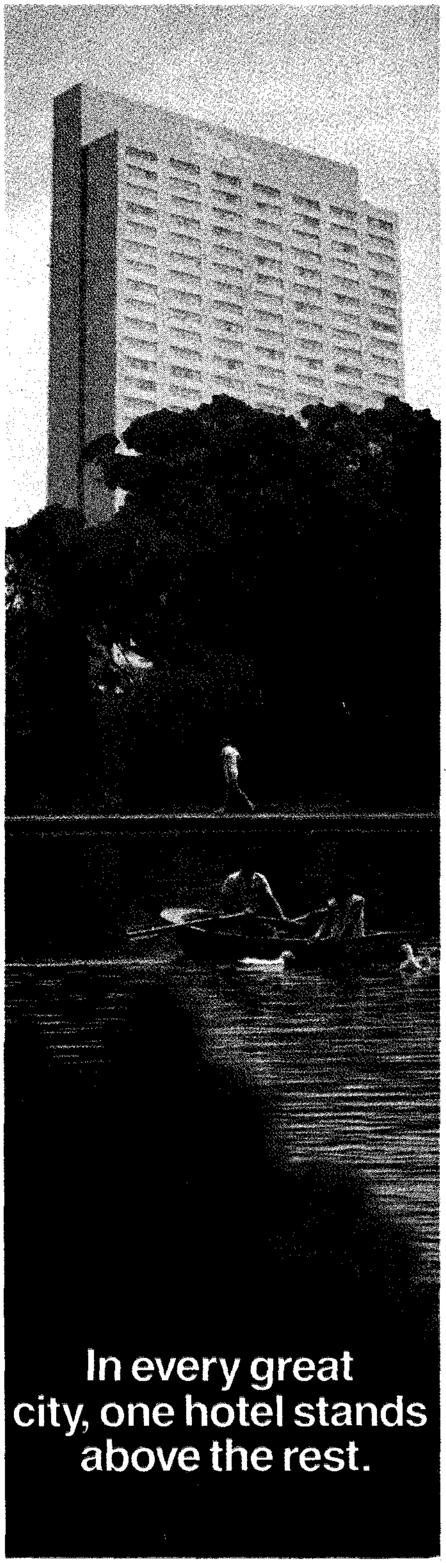

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could be cumulative. If it's toxic, why use the same thing again if something else will work?"

There are a few over-the-counter preparations available at present, made from a natural insecticide called pyrethrin, that may be effective and do not appear to be readily absorbed through the skin. People with ragweed sensitivities, however, may have allergic reactions to these medications.

None of the shampoos kills all the nits, and therefore many schools do not permit children to return until they are completely nit-free. And since just two remaining nits can start a whole new infestation, parents must check literally every strand of their child's hair for die-hard nits.

"I never knew the meaning of nit-picking before," said one mother, a lawyer, who had to remove the nits from her daughter's hair. "I would keep her up until ten, eleven o'clock. She would be screaming with fatigue, and she was out of school for a week."

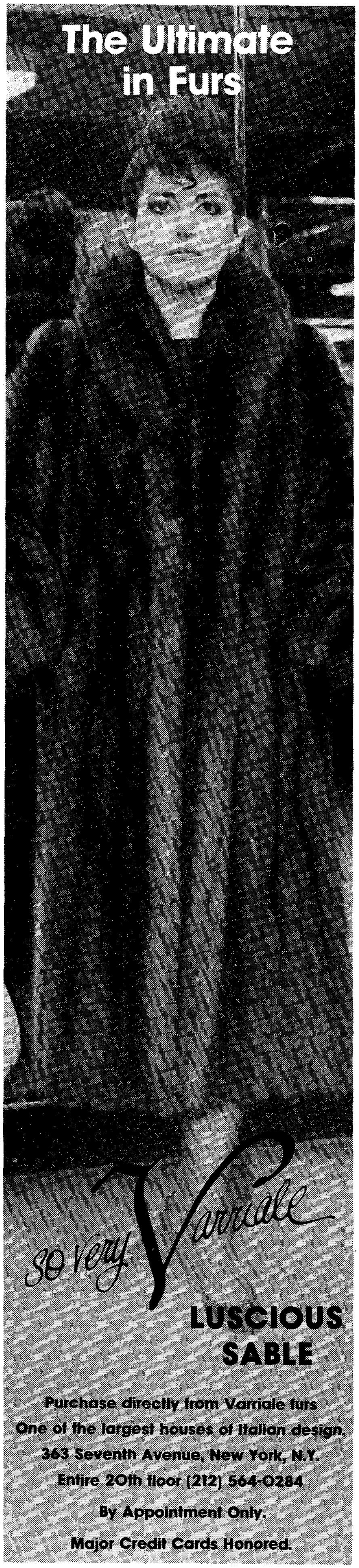
Because nits can live off their non-human hosts for a few days, all clothing, hats, combs, barrettes, bed linens, blankets, quilts, mattress covers, sheets, towels—virtually everything your child has touched—must be treated by washing, dry-cleaning, or spraying. "I did fifteen loads of laundry that first night. My dry-cleaning bill was over $150," said a mother of two. Sharon Korman, whose children go to Dalton, said, "We turned the house upside down."

Reinfestation is very common. Family members can pass lice back and forth among themselves for weeks. Frustration and tension run high, as does outrage. "I'm spending $6,000 a year for *this?*" is a typical reaction. So is a sense of shame.

Children, too, are upset and humiliated. "*I didn't want anyone to know,*" said a second-grader at Horace Mann. "My friends teased me when they found out." "It made me nervous to have these bugs crawling in my head," said Johanna, a fifth-grader at Ethical Culture.

There are ways to reduce the chances of contamination. Remind children not to share combs, hair ornaments, hats—or Walkmans; keep girls' hair in pony tails or braids; check children frequently and notify the school nurse immediately if you spot nits; suggest to directors of after-school programs and summer camps that they be equally vigilant.

If you do find nits, don't panic. They are a nuisance but not dangerous. Head lice are not known to transmit any human disease. And lastly, don't feel ashamed. They do not come from unmade beds or unwashed heads. In fact, as Lefkovits quipped, "If your child has head lice, you know that he or she is in the company of some of New York's most prominent families." ■



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Movies/David Denby

BLOOD BROTHERS

"...For all its moral and dramatic weaknesses, *The Killing Fields* has a grim power that cannot be shrugged off..."

In Cambodia: *Sam Waterston plays correspondent Sydney Schanberg in the British film.*

AFTER WRESTING CONTROL OF CAMBODIA, in 1975, from the corrupt, American-backed Lon Nol government, the cadres of the Khmer Rouge, led by Pol Pot, murdered or allowed to die of starvation 3 million of their own countrymen. By the time the Vietnamese invaded, in December 1978, Cambodia's population had been reduced by 40 percent. This is a crime without parallel in the last few decades, and part of what makes it so painful is the issue of our own responsibility. Having earlier bombed and then briefly invaded Cambodia, the United States destabilized the country, helping to transform it into a war zone.

As a historical event, the Communist revolution in Cambodia is unredeemable and, in some ways, incomprehensible. The only thing artists and historians can do is make it more vivid in our minds. The epic British production **The Killing Fields** uses a commercial-movie structure—a story of friendship and heroic adventure—as a way of pulling into focus this dark, disastrous history of war, revolution, and mass death. The film suffers from dramatic weaknesses, and, for all its moral fervor, it betrays a peculiar moral blindness of its own. Yet this earnest, violent movie has a grim power that cannot be shrugged off, and some of it is stirring, even thrilling.

Produced by David Puttnam (*Chariots of Fire, Local Hero*), written by the former actor Bruce Robinson, and directed by Roland Joffé, a theater and TV man who has never made a feature before, *The Killing Fields* represents modern British filmmaking at its most high-minded. Robinson's screenplay is based on Sydney Schanberg's heartfelt article "The Death and Life of Dith Pran," which appeared in *The New York Times Magazine* on January 20, 1980. Schanberg, now a crusading urban-affairs columnist for the *Times,* served as the paper's correspondent in Cambodia during the concluding years (1972–75) of the country's civil war, and Dith Pran was his Cambodian assistant—his translator, companion, messenger boy, and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of any war correspondent's routine. By Schanberg's account, Pran was an extraordinarily resourceful operator who took immense pride in his journalistic work. He was completely devoted to Schanberg, and Schanberg returned his love—though not without ambivalence, not without elements of opportunism and carelessness.

The movie picks up the two men in 1973, when Schanberg (Sam Waterston) and Pran (Haing S. Ngor) are investigating the accidental bombing of a Cambodian town by an American B-52. Shot in Thailand, against a background of lush rice paddies and purple-yellow skies, *The Killing Fields* will probably stand as the image of Asian war for years to come. Amid smashed and burned Buddhist monuments, the survivors of the bombing wander about in a daze, searching for lost children; a few yards away, government soldiers execute some members of the Khmer Rouge, and no one even looks up; worst of all, none of the Cambodians is particularly angry—apparently, this sort of thing has happened before.

Yet despite the authority and power of the war scenes, something is naggingly wrong. Haing S. Ngor, a Cambodian refugee who was trained as a doctor, and later withstood Khmer Rouge torture on three occasions, has never acted before, and he's a little remote. But Ngor isn't the problem—he is handsome and impressive, with a level gaze and a determined cast to his mouth, and we quickly come to accept his impassivity as the ingrained habit of self-discipline. No, the problem is the acting pro, Sam Waterston, who seems not driven but petulant, even hysterical. When Waterston chews out an American military attaché who has power over his movements, he is sarcastic yet close to tears; when he acts the same way with a State Department official, I knew I was watching an actor grandstanding—showing off his fine moral sentiments. For, whatever his true feelings, a war correspondent is not likely to get huffy with people who control his access to information—that's a way of losing the story. Waterston makes Schanberg look immature, helpless, and lacking in the low cunning that even a hack journalist must possess merely to file his copy. He gives the wettest performance since Jon Voight in *Coming Home.*

At his best, Joffé rivals some of the master directors of the cinema—he fills every corner of the frame with the panic of war, the sudden, scuttling movement of people trapped like insects in a box. As the Khmer Rouge tightens the noose around Phnom Penh, Cambodian families hurl themselves at the gates of the American Embassy, desperate for a ride

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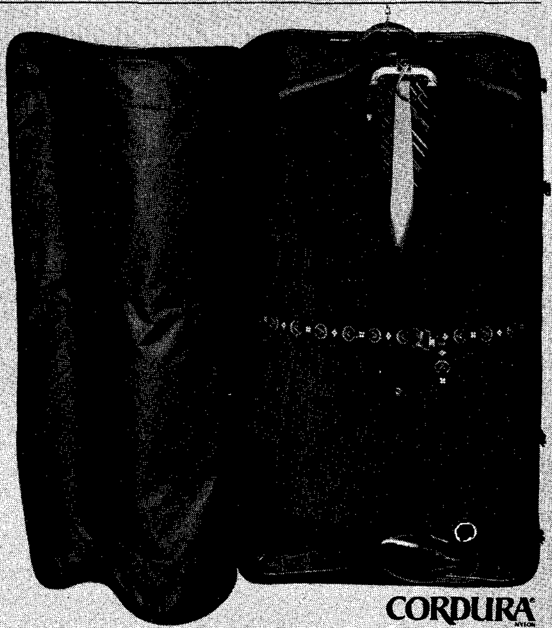

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to Bangkok. At a nearby landing strip, four marine helicopters, their blades whirling, send up a wind so vicious that the evacuees can barely make their way across the ground. For all its frenzied activity, the sequence has the frozen strangeness, violent yet distant, of an awful moment remembered years later. Joffé keeps the camera in close, amid the figures fighting the wind, and he turns the sound down *low*—the loudest thing we hear is Mike Oldfield's music, which has the glassy, pounding beat of a heart thumping in terror.

After the Khmer Rouge takes over, Pran saves Schanberg from some joyous teen guerrillas with snapping black eyes, boys who would easily kill him if they didn't like the color of his shirt. This seals the bond between the two men. *The Killing Fields* is still another cinematic male love story. Yet this would not have been objectionable if the relationship were more complex. The movie leaves out character detail that Schanberg developed in his article. For instance, he describes a moment when Pran, translating a minister's remarks, refuses to give him the nuances of meaning that he wants. "I can't tell you the whole truth," Pran says. "Twenty percent I have to keep for myself." The screenwriter, Bruce Robinson, not only drops this wonderful line, he never suggests that Pran resented his overbearing American friend at all or held any of himself back. As a character, Pran is stiff—stiffer than he needs to be to keep his dignity—and so are the other journalists, with the exception of John Malkovich's free-lance photographer, who romps from disaster to disaster with a pirate's bandanna on his head, taking pictures of burned and broken bodies and skipping away. One would expect that Joffé, trained in the theater, would excel at dialogue, but just the opposite is true. Eloquent and sweeping in his mastery of background detail, Joffé becomes awkward when working with his principal characters. The intimate scenes are tongue-tied, unmemorable, and even poorly shot and edited.

Having worked for the American "imperialists," Pran is vulnerable in a way that Schanberg is not. Earlier, Schanberg had given him the option of leaving, but his manner conveyed the opposite—that he wanted him to stay and help the *Times* get the story. Proud of his job, Pran keeps working, and later, once the Communists take power, Schanberg can no longer get him out of the country. The whole second half of the movie is dominated by his guilt over this failure to protect his friend. Back in New York, he broods, writes innumerable letters to relief organizations, and makes tearful speeches in which rage and self-loathing fight against each other. Meanwhile, unbeknownst to

Schanberg, Pran survives, working incognito in a forced-labor camp.

As Joffé alternates scenes of the two men, the movie's insistent moralism—its show of conscientiousness—begins to appear ludicrous. When reading Schanberg's first-person account, which is flatly written, artless, yet also candid and forceful, one never questions his professions of anguish. He was selfish in his treatment of Pran, and he is right to feel bad about it. But in the movie, the experience of the two men is externalized. And when Joffé cuts back and forth between them, as if to place them on an equal plane, one begins to rebel at the moral exhibitionism that implies that a guilty conscience is as painful as incarceration in a forced-labor camp. The heroic Pran holds onto life by his teeth, and in comparison to that, who cares about Schanberg's exquisite scruples? After a while, one realizes that the filmmakers want Schanberg, who used Pran, to represent all of America—a needy superpower that brought a tiny country into a war and then abandoned it. They load onto Schanberg's shoulders the burden of America's guilt. But this is both unfair and peculiarly sentimental—a displacement of rage and disgust from what should be their true objects (Nixon and Kissinger) onto a single crying man. And it lets America off the hook too easily. The ambitious but generally conscientious Sydney Schanberg can easily be forgiven; the United States cannot.

If Haing S. Ngor's work in the early scenes is merely dignified, he convinces one by the end of the movie that both he and the character he plays have become great men. In the labor-camp scenes, as Pran bides his time, waiting silently for the right moment to escape, Ngor's face reaches a pitch of concentration that is uncanny. Should Pran betray his past—his status as an educated man—he would immediately be shot, for such was the insane purity of this "revolution" that it cut down every single person who had prospered in the years before the Khmer Rouge took over. As Pran keeps silent, children denounce their elders; people confess to the sin of having been doctors or teachers or students; workers with insufficiently callused hands are pulled out of the fields—and all of them wind up dead, transformed into the bones in the rice paddies that appall and overwhelm Pran when he finally makes his escape. To keep his soul alive, Pran composes messages in his head to Schanberg, and Ngor delivers the lines in an impassioned whisper, speaking slowly, emphatically, and with beautiful diction, as if the taut line of words were the only thing holding him to life. At such moments, the film's mistakes disappear, and one is delivered, with gratitude, to the consolation of tears. ■

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Dance/Tobi Tobias

I SEE AMERICA DANCING

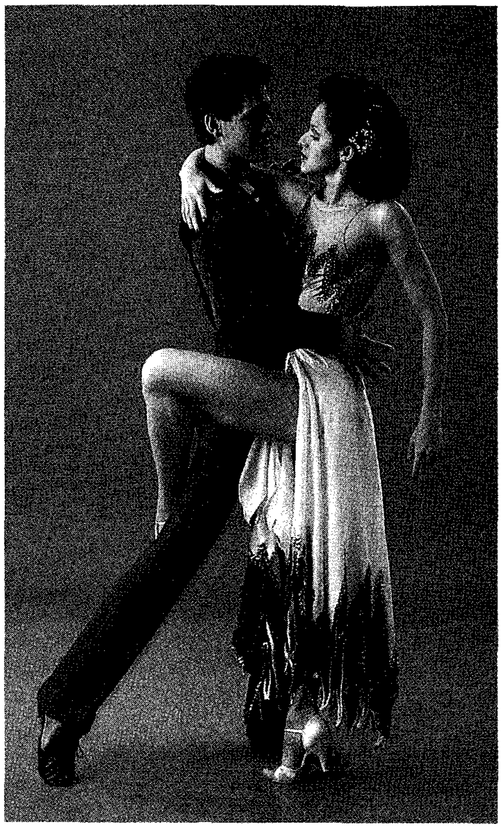
"...Both at American Ballroom Theater and in Tim Miller's *Democracy in America,* the chief interest was the visual imagery..."

"THERE IS NOTHING LIKE DANCING after all," Sir William Lucas says to Darcy in *Pride and Prejudice,* as they watch the ballroom figures. "I consider it as one of the first refinements of polished societies." In our society, one beset by violence and vulgarity, theatricalized ballroom dancing can depict manners and relationships we fervently wish we had; witness the movie lines for Astaire and Rogers. The recent appearance at DTW's Bessie Schönberg Theater of **American Ballroom Theater,** a collective of exhibition ballroom dancers, suggests that there is as receptive an audience for this kind of dancing as for the more usual concert forms of classical ballet and modern dance.

Most of the two dozen entries on the program were choreographed by John Roudis, who began his own career in ballroom and adagio in the late twenties. They ranged from bubbling and romantic Astaire-style dances (to songs like "Dancing in the Dark") to spirited and sensuous Latin American forms—rumbas and mambos. Roudis is a very capable craftsman, and his dances have lots of visual interest, enough to conceal, a good part of the time, the fact that they are somewhat lacking in rhythmic ingenuity. Roudis doesn't understand the abandon inherent in the waltz with the instinct of an Isadora Duncan or a Balanchine, but he certainly knows how to keep the eye entertained.

The company assembled for the occasion consisted of four couples who worked as inseparable teams. They are all first-class dancers, as their many competition awards attest. Some, however, are more interesting than others as stage personalities. On the whole, it was the women who stood out. Margaret Burns is a dazzler who looks like Valerie Harper and seems to have some of the self-mocking humor Harper displayed as Rhoda. She and her partner, Wilson Barrera, took charge of the quick, hot numbers—the prancing steps and flicking feet of the jitterbug and the wicked rhythms of the cha-cha.

Cathi Nyemchek is on the short side, with a figure you'd call plump if she didn't look so wonderful—the picture of robust health and uncomplicated sensuality. She and her partner—her husband, John—seemed to have perfect rapport; in "Fascination," a couple dance that looks like a single gliding, swirling embrace, they seemed literally to be made of one flesh. Gary and Lori Pierce are well matched physically, both being tall and rangy, but they proved disappointing in the passionate numbers assigned to them. In "Night and Day," she's supposed to be a temptress, draping herself over her man, flinging herself at him, unable to leave him alone; in "Besame Mucho," a woman who is tantalizingly fugitive at first, but then melts into her lover's arms. Yet no matter how seductive or swooning the movement, the Pierces' emotional temperature remained tepid.



Quick and hot: *Barrera, Burns of Ballroom Theater.*

My favorite was Yvonne Marceau, a slender, fragile-looking woman with refined, even prim, features—pretty in a virginal way the British admire. She has the ability to make one motion flow into the next as if her body had no bones and the universe no angles. Partnered expertly by Pierre Dulaine, she seemed to float not only when he wafted her heavenward or spiraled her body around his, but even when she stood, clasped decorously in social-dance position, on her own two nimble feet.

I wish the men were more prepossessing. No doubt part of the reason they fade into the background has to do with good partnering; they're there to show off the ladies. Still, their bland, uniform suaveness—in personality and dancing style—gave me occasional wayward thoughts about lounge lizards.

ONE CAN'T HELP HAVING MIXED feelings about America. Its symbols and slogans promise one thing—liberty, equality, opportunity—but all too often the opposite is delivered. As he tells us in his *Democracy in America,* given at the Brooklyn Academy of Music a couple of weeks before Election Day, the performance artist **Tim Miller** was born in Whittier, California, and grew up thinking he might become president, like his neighbor Richard Nixon. The passing years, and the typical American experiences of violence, repression, and corruption, wised him up, yet in another part of his heart and mind, his patriotic sentiments flourished.

Using music, speech, movement, slide projections, documentary videotape, and a scenic installation (by Mike Glier) of inflated currency and a gas-guzzling car, Miller has created a kind of epic collage that spills through some 90 minutes. He is its focal point, delivering a monologue in installments, in a diffident, ingratiating manner you might call metropolitan-hayseed, about how he has always been "trying to figure out this America stuff. How it all works. What it all means. How I fit in."

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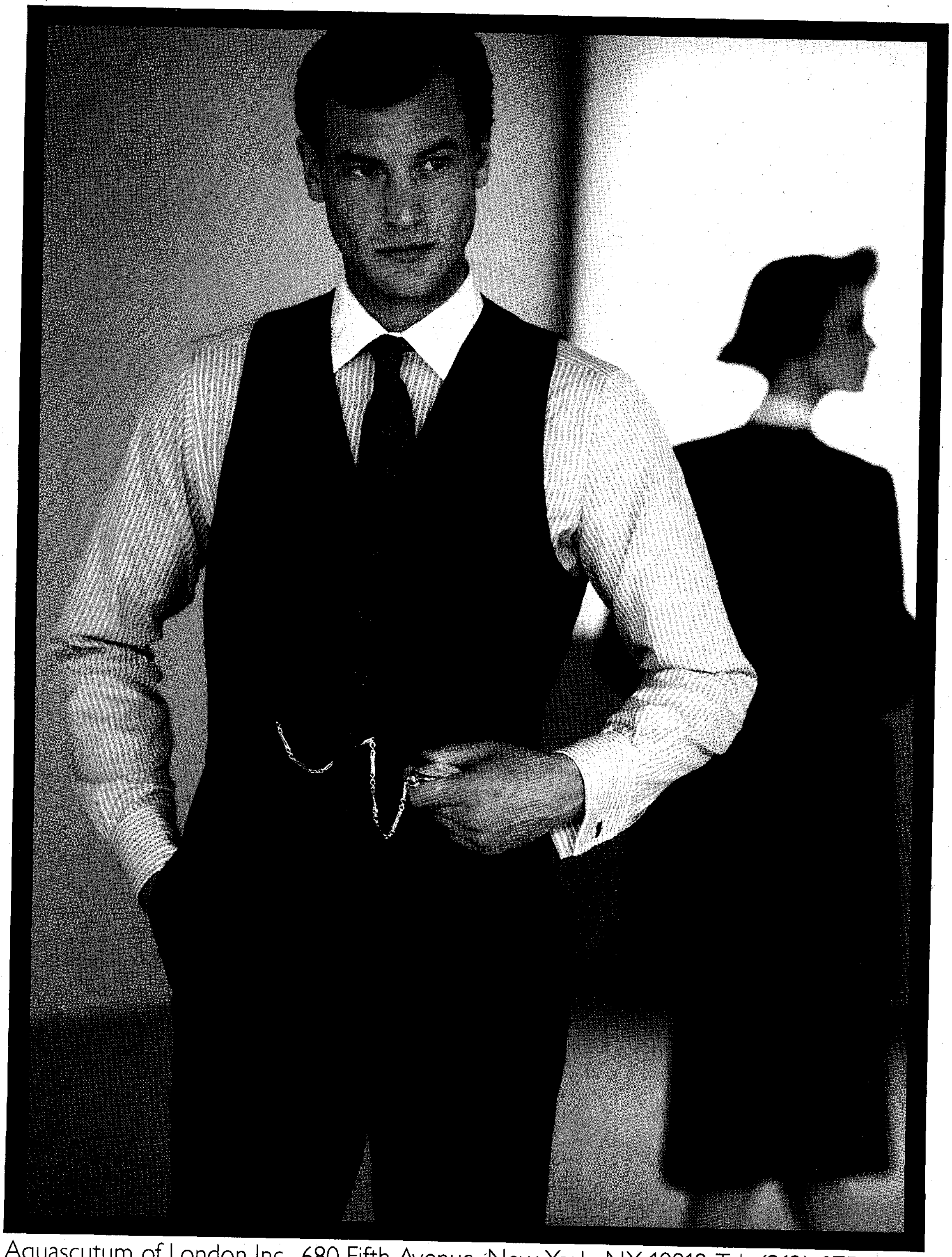

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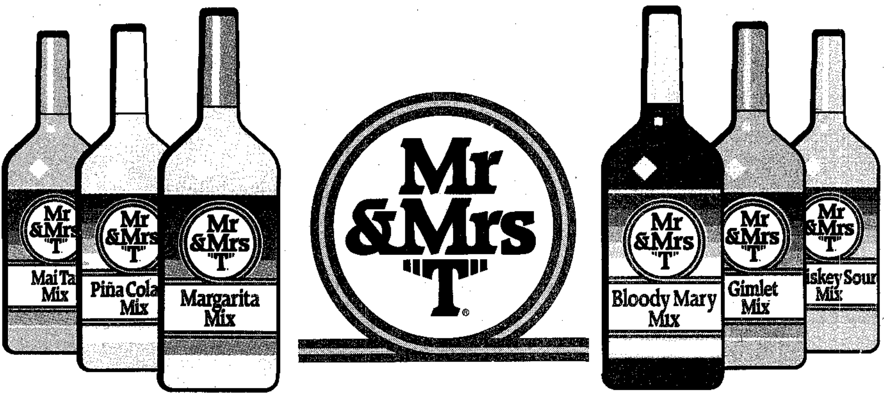
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on across a vast territory; when they reach their destination, it spews forth an infant-size TV. Inevitably, the entire cast is lined up for questioning by the matrons (now dressed in trench coats and dark glasses) and made to state their names, Social Security numbers, ethnic origins ("Hymie," answers the fellow in a yarmulke), sex ("Artist," replies Miller, who seems to get all the best lines), heroes, and political activities ("Making this piece," its maker says). Inevitably, too, they strip to their underwear, which is as variegated as their ethnic origins, and drape themselves variously—and, I believe, illegally—in American flags.

The pictorial imagery of the piece claims a large part of our attention. Featured on the screen that serves as a backdrop and on a Brobdingnagian TV set at the side of the performing space are scenes from Miller's visit, as a wide-eyed tourist, to the nation's capital: the Lincoln Memorial, the Declaration of Independence—sights that would stir the most cynical observer. There are mom-and-apple-pie shots too: We see mothers of all races—alone, as objects of beauty, then with their children, as icons of devotion—and artifacts, like patchwork quilts, that embody the simplicity, sincerity, and capacity for earnest labor we like to attribute to the founders of our country.

The TV set, that extra personage in every American home, tells a more threatening tale. Newsreel footage traces our history in this century, and it is not a pretty one. Like most documentary images, these make little impact in their visual content alone. You have to know the context; you had to be there. Miller's inventory of the evening news wields the power it does not because of any particular subtlety of selection or juxtaposition, but because a community of viewers, having shared in the history, use their own knowledge and associated memories to make the graphic information meaningful. For example, we see a motorcade, a man in the prime of life, waving and smiling broadly, seated in an open car beside a handsome woman. There's hardly an adult American who can't recognize the Zapruder footage after a few dozen frames; you don't have to see the bullet hit to recall the nation's horror and shame.

The problem with the piece, I think, is the youth of its maker. Miller, who is in his mid-twenties, seems to see himself, like many an adolescent, as the center of the universe. He assumes, to reverse the claim of the TV newscasters, that what concerns him will concern us. Given his subject, it does, to a certain extent. However, judged as a theatrical event, rather than as personal or communal confession, *Democracy in America* is deficient in originality and focus. ■

Music/Peter G. Davis

HIGH AND DRY

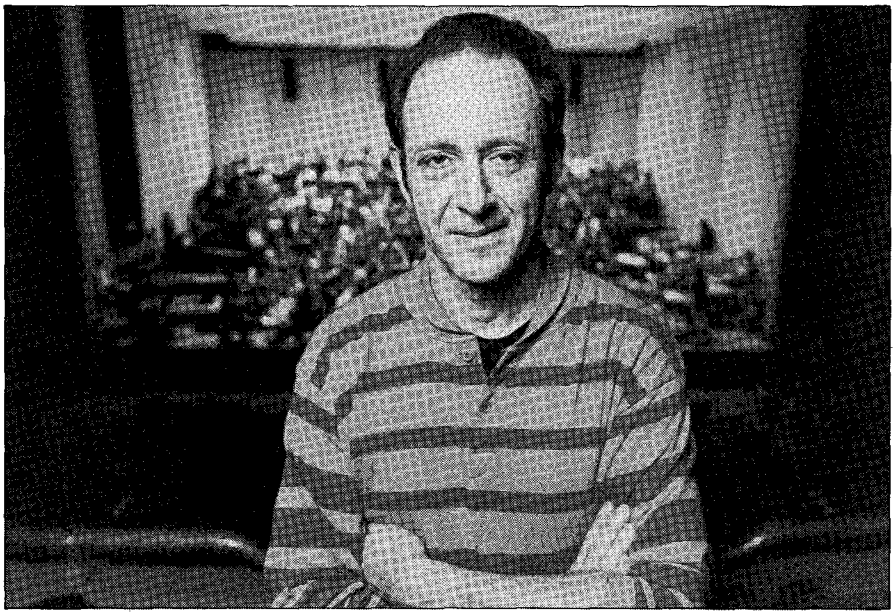
"...Simplistic and seductive, Reich's 'most ambitious creation' is sometimes so soft-centered that it is positively offensive..."

MANY PEOPLE OF TASTE AND INTELLIGENCE find merit in Steve Reich's compositions, and I had hoped to be properly enlightened by **The Desert Music.** When this 50-minute work for chorus and orchestra received its premiere last March in Cologne, enthusiasts reported that the composer had written his most ambitious creation to date and it was definitely a masterpiece of some sort—Reich, they said, had gone from minimal to maximal. Naturally, New York's musical tastemakers eagerly rushed to the three performances recently given at the Brooklyn Academy of Music (which had commissioned *The Desert Music* in conjunction with the West German Radio), and tickets vanished almost as soon as they were put on sale.

Armed with a score and graciously permitted by BAM to attend the second performance, I paid respectful attention to this latest next-wave revelation for about five minutes, but after that the urge to gather wool became irresistible. Rather than checking out altogether, I glanced about, wondering how my neighbors were responding to the hammered metrical monotony and all those flashing, neon-lit chordal progressions. Some people might have been just resting their eyes, but others definitely looked sound asleep, and a nearby colleague was dangerously on the verge of dozing off.

Those judicious critics were, I admit, in the minority. Most everyone else gave the impression of being wide awake, at least in a clinical sense. That much was evident, but the unsettling sight of so many emotionless faces, blank expressions, and vacant stares suggested that hundreds of seemingly normal concertgoers had mysteriously been changed into mindless zombies. And here I had always believed that music should be a life-enhancing experience that refreshes the spirit and stimulates listeners to be active, thoughtful participants. Music intended as a harmless narcotic may be one thing at a teenage rock concert, but how depressing to see exactly the same Disneyland aesthetic grip an entire audience of adults, most of them looking completely and contentedly out to lunch.

Simplistic and seductive though it may be, *The Desert Music* marks an advance over Reich's last major work, *Tehillim,* if larger and longer indicates progress. The earlier piece was designed as a vehicle for Reich's own chamber ensemble and will probably always sound best when performed by a small group (the New York Philharmonic's unhappy attempt two years ago to inflate *Tehillim* beyond its natural limits only proved the point). With *The Desert Music,* the composer has, cautiously and carefully, devised a score specifically intended to be played by a large symphony orchestra. Practically speaking, he has succeeded, but only in a negative sense—the choirs of strings, winds, brass, and percussion have been so methodically stirred together, blended, and homogenized that the whole complex orchestral apparatus becomes pointless. Why bother writing for a medium with the potential for infinite instrumental variety and color combinations when a composer's sonic ideal is so monochromatic? It seems to me that the same essential textures could have been obtained, and with a good deal less trouble, by programming everything on a computer.



Desert chic: *Steve Reich, whose* Desert Music *had its New York premiere in "Next Wave."*

The choral writing contains wispy fragments of melody here and there, but the primary vocal effects arise from the same repetitive chordal and canonic overlap techniques that Reich used in *Tehillim.* That kinship is most evident in the opening and closing sections, where a wordless pulsing from the chorus fades in and out, rather like a hypnotist's singsong preamble as he prepares to take control of his subjects. After the trancelike mood is firmly established, Reich turns to verses by William Carlos Williams, lines snipped from a collection also called *The Desert Music.* One of the composer's choices from this wonderful anthology strikes me as downright ironic: "I am wide awake. The mind is listening," sings the chorus, which then immediately lulls us back into a stupor—just in case someone actually was listening—with another soothing round of its opening "dee-dee-dee" chords. Later, in the central movement, Reich sets Williams's chilling nuclear warning from a poem called *The Orchestra:* "Man has survived hitherto because he was too ignorant to know how to realize his wishes. Now that he can realize them, he must either change them or perish." The substance behind these tough words has been transformed and trivialized beyond description by music so sticky-sweet and soft-centered that it is positively offensive.

If Reich fails to match Williams as a politico-moralist, he does effectively

Photograph by Beatriz Schiller.

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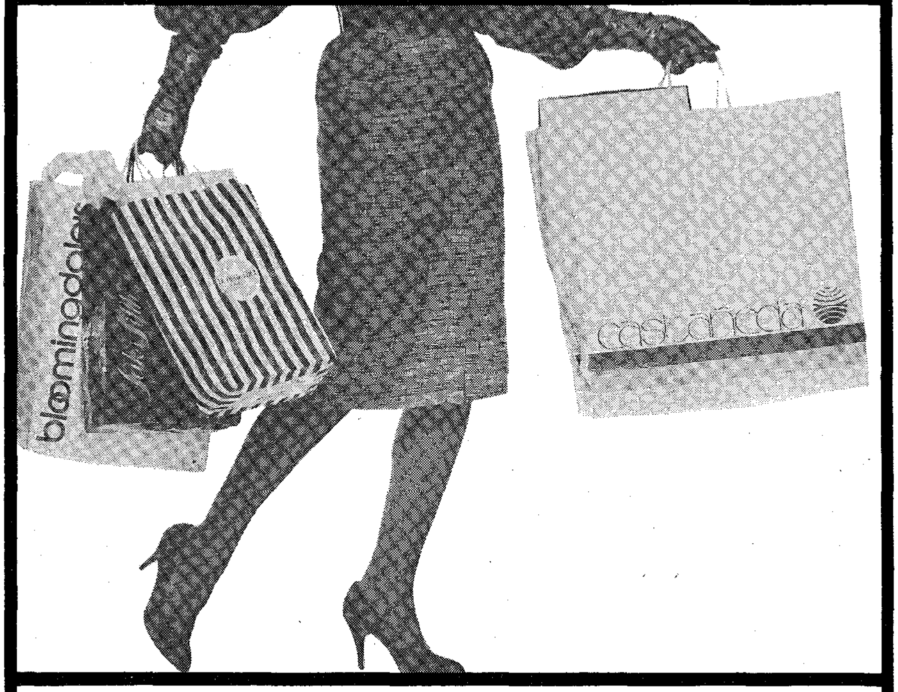

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find a musical equivalent for one excerpt from *The Orchestra,* probably because the verbal image directly touches on his own work: "It is a principle of music to repeat the theme. Repeat and repeat again, as the pace mounts." That observation at least reflects the more innocent aspects of minimalistic fun and games, and here the music merrily chases its tail in a typical Reichian sequence of gradual metric displacement as the notes tumble over one another on the way to a dizzy climax. This, too, is something of a formula by now, but if all of *The Desert Music* were that disarmingly naïve, perhaps the score as a whole would not sound quite so irritating and self-important.

No one could possibly complain about the performance by the Brooklyn Philharmonic conducted by Michael Tilson Thomas, an extraordinary exhibition of orchestral discipline, coordination, and concentration. If one violin makes a false move in this sort of music, even the most spaced-out audience will be jolted back to reality. There was no reason to fear for a moment on that score, and if the great roar of approval that went up at the end of *The Desert Music* was justified, surely Thomas and the musicians deserved most of the cheers.

LIKE EVERY OPERA COMPANY TODAY, the Metropolitan must frugally ration out its meager supply of stars—one apiece in the recent revivals of two Puccini productions. The lure for *La Bohème* was **Placido Domingo** in his Met debut on the podium, and even that turned out to be an event of mild interest. Despite his hectic singing schedule, the tenor has managed to acquire a fair amount of conducting experience over the years, and his Met *La Bohème* was a perfectly professional job with only a few moments that came unglued. After all, this is an opera Domingo must know pretty well by now, having sung Rodolfo dozens of times. Even at that, the performance sounded extremely tense and driven, as though a terrified conductor expected disaster to strike the moment he relaxed or loosened his grip. Come to think of it, Domingo's overcautious approach might actually have been based on that possibility, considering the third-rate cast at his disposal.

The Met's first *Manon Lescaut* of the season was unexpectedly graced by **Mirella Freni,** who replaced Katia Ricciarelli in the title role on fairly short notice. The sudden substitution of one major singer for another, common enough at the Met a generation ago, seldom happens nowadays, when popular artists are booked up solidly five years in advance. The fact that Freni actually had a couple of free weeks for the Met in its time of need was greeted as a minor

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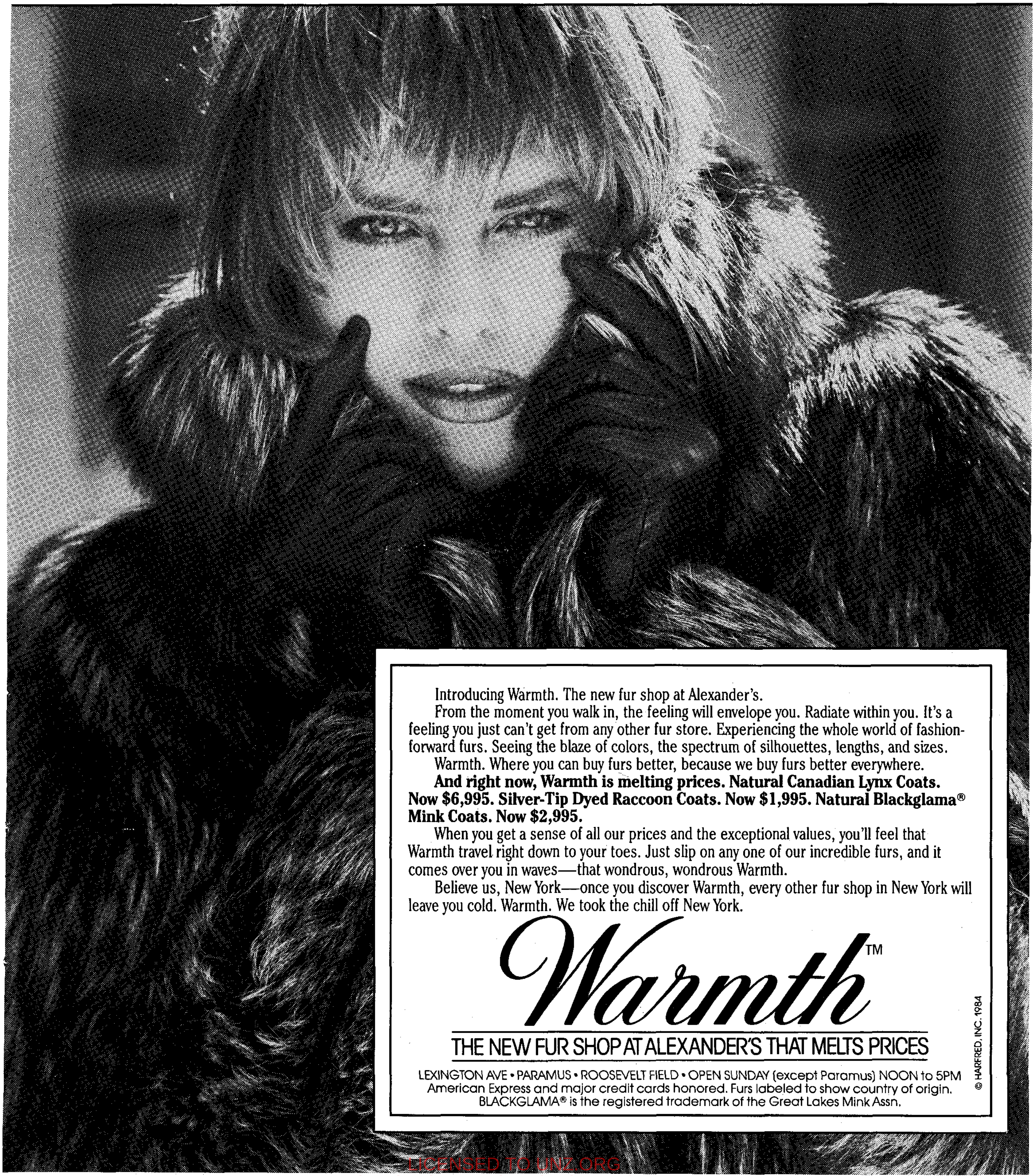

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> "...Puccini at the Met: Domingo conducted a tense and driven *La Bohème;* Mirella Freni's return made *Manon Lescaut* special..."

miracle, and one that doubtless helped give this *Manon Lescaut* a special sense of occasion.

Simply as a piece of vocalism, Freni's performance was one of great beauty, remarkable even by her standards. Manon may stretch her voice to its limits, but she is never tempted to push or strain for effect—probably one reason why this lovely instrument has retained its plush, velvety quality after so many years of singing roles that ideally require a larger, more grandly scaled sound. By the same token, this was a rather bland Manon, especially for those brought up in the Olivero-Albanese-Scotto tradition of high *verismo* melodrama. No matter. Merely hearing the notes sung so sweetly and with such a warm musical spirit seemed enough for the Metropolitan audience, obviously ecstatic to have Freni back under any conditions.

Unfortunately, those conditions also included Ermanno Mauro's well-meant but prosaic Des Grieux and Nello Santi's humdrum conducting. Freni fanciers who may have been disappointed by her colleagues in the Met's *Manon Lescaut* will be pleased to learn that the soprano's recording of the opera for Deutsche Grammophon with Placido Domingo and Giuseppe Sinopoli will be released in January. Judging from the advance copy I heard, this is a superb performance in every respect.

THE EARLY MUSIC FOUNDATION HAS been a New York fixture for ten years, and in 1978 the group established its own large-scale authentic-instrument ensemble called the **Grande Bande Baroque Orchestra.** The group recently contributed to the Bach tercentenary celebrations with a typically provocative Alice Tully Hall program titled "Bacchanal With Bach et Al." The "others" in this case were not J. S. Bach's familiar brood of composer sons but three of his comparatively obscure second cousins: Johann Bernhard, Johann Ludwig, and Johann Nicolaus.

As befits a birthday party, the music was on the light side, even if a Dionysian revel did not exactly materialize (despite the presence of a transverse-flute player with the promising name Peter Bacchus). There was, however, an amusing burlesque cantata by Johann Nicolaus, *The Jena Wine and Beer Crier,* and a jolly orchestral suite in D by Johann Bernhard, both pieces as pleasantly professional as anything written by a member of this astonishing musical clan. Not surprisingly, though, Johann Sebastian's own "Peasant" Cantata and Orchestral Suite in C major outclassed his relations' honest efforts by a considerable margin.

The eighteen musicians under Frederick Renz's direction played with just as much expertise, polish, and vibrancy as any of the British authentic-instrument ensembles that monopolize our attention these days. Apparently the Grande Bande is a bit miffed when Christopher Hogwood's Academy of Ancient Music and Trevor Pinnock's English Concert come to town, flabbergast the critics, steal all the publicity, and create the general impression that New York lacks a worthy Baroque orchestra of its own. On the basis of its Tully Hall bacchanalia, the Grande Bande has a valid complaint. In a perfect world, this splendid orchestra would surely be playing three times as many concerts every season and making records by the dozens. ■

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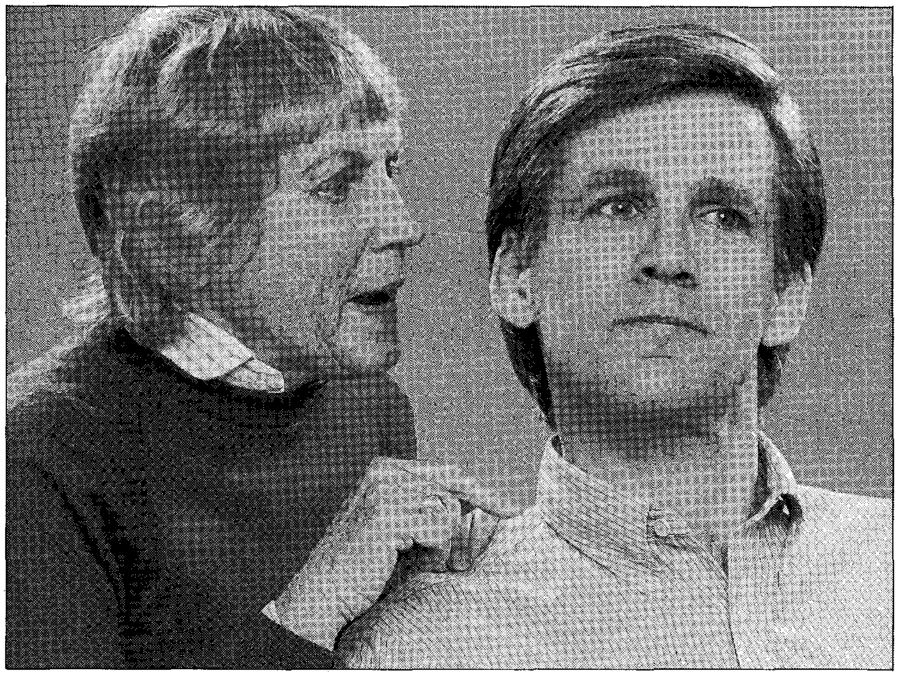
IF THE SHUE DOESN'T FIT

"...There are amusing moments and good acting in Larry Shue's *The Foreigner,* but the plot isn't credible enough for a farce..."



In the heart of Georgia darkness: *Sudie Bond and Anthony Heald in* The Foreigner.

JAMES AGEE CLASSIFIED CERTAIN movies as "intelligent trash," a category that he neither respected nor contemned, but recognized as having its uses. At a posh London party, Sarah Bernhardt was so overcome by all that staid propriety that she whispered to a French acquaintance, "Allons nous encanailler!" ("Let's go make pigs of ourselves!") In the theater, too, there is room for some slumming, which, I imagine, is what Larry Shue's **The Foreigner** means to provide. After seeing this farce by the actor-playwright, I suspect that he is quite capable of writing intelligent trash for well-bred pigs to wallow in, as the play does, at times, rise to this level. Mostly, however, it is content to be unintelligent trash.

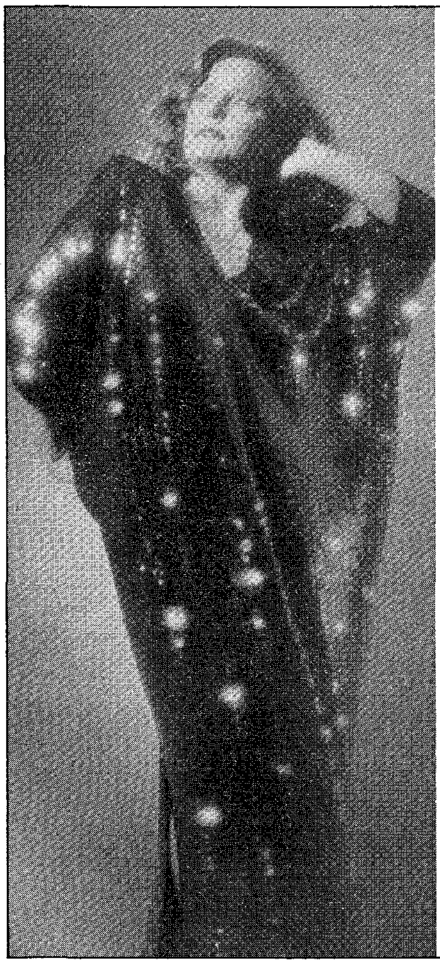
The Foreigner brings an unlikely pair of Englishmen—"Froggy" LeSueur, a boisterous corporal and demolition expert, and Charlie Baker, a timid, boring reserve officer, whose wife may be dying and is certainly cuckolding him, to Betty Meeker's Fishing Lodge Resort in Tilghman County, the heart of Georgia darkness. Here the smooth Reverend David Marshall Lee and his rough pal, Owen Musser, are planning to take over, with the help of the Klan, today the lodge, tomorrow America. David is about to marry the pretty but somewhat benighted ex-debutante and heiress Catherine Simms, who has a semi-idiot brother, Ellard, and a fortune with which David and Owen plan to finance the takeover of what they propose to turn into White America. Because of his extreme shyness, which makes talking to strangers agonizing, Charlie is passed off as a foreigner having no English while Froggy goes off on some demolition job. Betty, the aging proprietress, the exploited and dimly suspicious postdeb, and the rather speculative half-wit are enormously taken with the cute "foreigner," who, in turn, takes to being fussed over as any lamb would to being lionized.

Now, what prevents this farce—in which, typically, bumbling good overcomes cunning but fallible evil—from being intelligent trash is its utter implausibility. What makes good farce a valid art form is its keeping a firm grip on reality no matter how much its feet may slip on banana peels. In *The Foreigner,* however, people are stupid and inept beyond any relation to reality, except when they become, equally unbelievably, improbably clever or wise. And the author cannot even make his premise seem credible enough to support the airiest of fantasies. Furthermore, his wit, despite occasional flashes, goes into lengthy eclipses during which we seem to be viewing the proceedings through smoky glass. Take this line of Catherine's to her brother: "You couldn't catch a chipmunk if all his legs were broken and if he were glued to the palm of your hand." This kind of line is trying too hard. Not feeling confident that it has scored with the broken legs, it huffs on to that sticky hand in the hope of clinching a laugh, and doesn't get it in either place. Ellard replies, "I wouldn't want him then," which in its pseudo-logic is mildly amusing; but because the big yocks have failed to come, the answer makes us conjure up in all seriousness a broken-legged beastie, and the fun turns sour.

One main source of humor in the play is the language of the nonexistent country from which Charlie claims to hail. In this double-talk, he improvises everything from badinage to lengthy anecdotes, and Froggy must fall in with it, however clumsily. The word for "yes," Charlie tells us, is "*gok,*" and the word for "no" is "*blini*"; otherwise, the lingo sounds mostly like pig Russian, and less funny than it could be. Rather more amusing is the rapid progress Charlie makes in English—as are also his recidivisms whenever it pays to act dumb—and the status of genius this confers upon him. Here the comedy is nicely abetted by a lovably ludicrous performance from Anthony Heald, who has a fine talent (as demonstrated also in *Quartermaine's Terms*) for turning nerds into richly textured specimens insofar as this is humanly possible. That the author makes him, as he also does Ellard, in some ways too smart is not the actor's fault.

There is good work from the entire cast, which includes Sudie Bond (who had trouble with her lines), Patricia Kalember (a perfectly befogged yet sunny southern belle), Robert Schenkkan (a whited supremacist sepulcher), Kevin Geer (a nitwit quite witty in the nitty-gritty), Christopher Curry (a redneck sweaty under the collar), and the author, Larry Shue (whose Froggy is an unusually convincing portrait of a lower-class Englishman by an American actor). Kar-

Photograph by Bill Pierce.



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en Schulz's set, though quite adequate, bears a spine-tingling resemblance to that of *Moose Murders*, thus arousing expectations that no play, perhaps, can fulfill. Rita Ryack's costumes and Paul Gallo's lighting are highly professional, and Jerry Zaks, himself a funny actor, has directed for easygoing drollery rather than frantic farce, which would have been right had the material met him halfway. In short: the production, *gok;* the play, *blint.*

Corrections: A CRITIC, AS MOST OF those whom he has not reviewed are likely to agree, is only human and thus prone to error. He should not, however, take his mistakes supinely, but rise to correct them whenever possible. I shall do so now, particularly since there is a larger lesson to be derived from it.

I had wondered in my review of the RSC's *Much Ado About Nothing* what those mysterious red lights in the sky over Messina could be. Aurora borealis? Wrong latitude. Ignis fatuus? Wrong color. St. Elmo's fire? Wrong placement. The Duke of Westminster's yacht? Wrong play. Perhaps a surreal touch? Well, a card from a reader who signs "T. H." clears it all up: "I too was mystified by the 'mysterious' red lights that bobbed and winked on the Lucite backdrop of *Much Ado.* Craning my neck this way and that, I finally figured out the source. They were the reflections of the small red EXIT signs at the rear of the theater. Such are the perils of being too high-tech."

Good sleuthing, but no peril. When a production really works, it can effortlessly subsume any mishaps and turn them into advantages. So when a great painter's brush slips, the mistake is often felicitously incorporated into the painting. Genius can turn anything to its benefit, and, over the years, many a good actor and director must have received acclaim for his slipups—and accepted it graciously.

Now for the complementary phenomenon. In Lawrence Roman's *Alone Together,* the Butlers, a middle-aged Los Angeles couple, are happy to have sent off the last of their three sons to college, and look forward to unencumbered bliss. But from east, south, and north, the prodigals return to their California home. The parents complain, and in my program I noted the following laments: "We didn't raise sons, we raised citrus fruits" and "We didn't raise a person, we raised a citrus fruit." Actually, I have been reminded, the second time round the key word was "boomerang." But so similar are the gags that my unconscious made them even more so—identical. The moral? Good shows get credited beyond their merits, bad ones blamed beyond their demerits. So it's safer to produce good ones. ■

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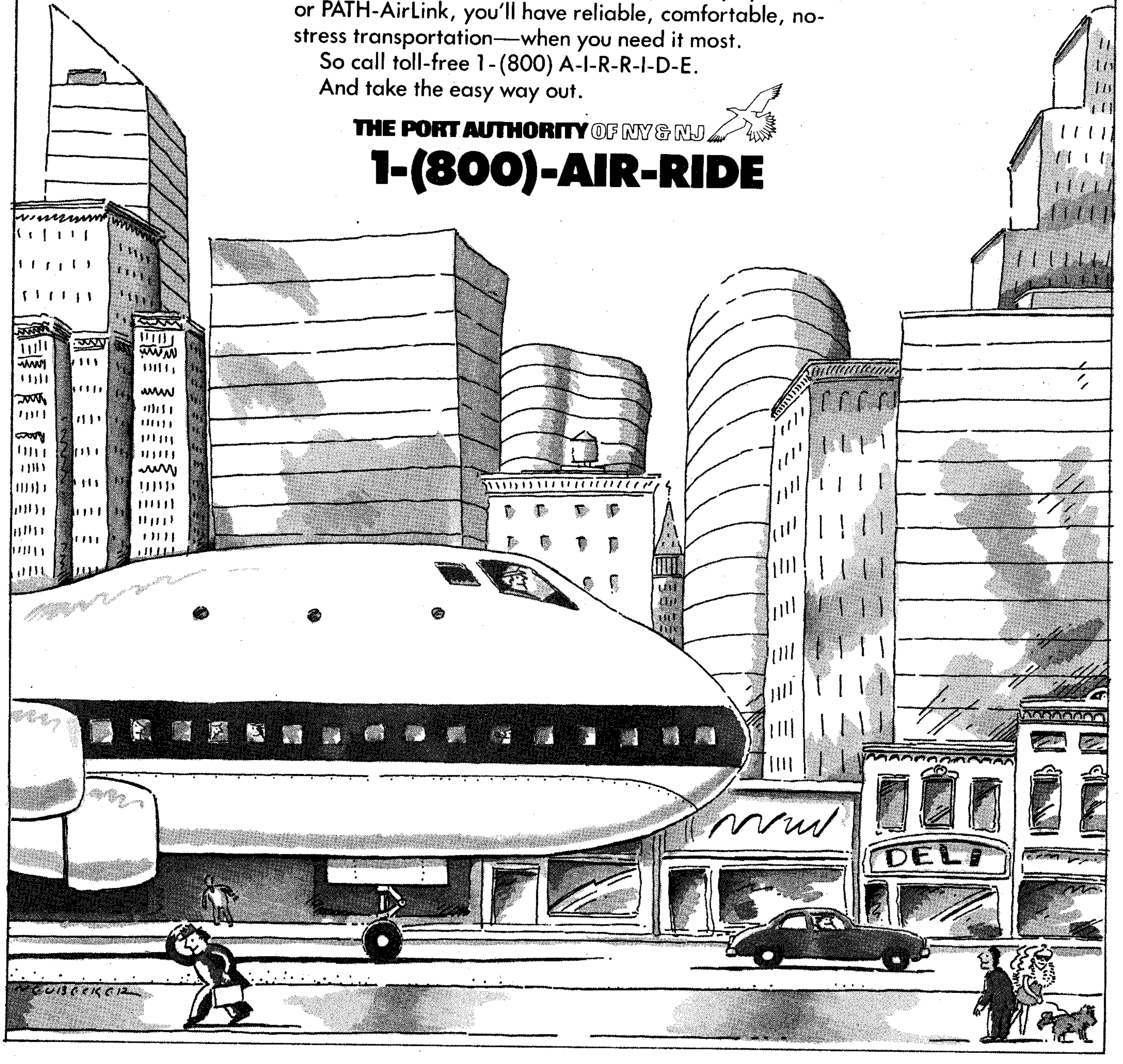

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BY LEONORE FLEISCHER

MEN'S WEAR

L. S. IS HOLDING A SPECIAL SALE ON new fall and winter merchandise. It is offering an additional 10 percent off the already discounted price for suits by H. Freeman, Ralph Lauren, Aquascutum, and other famous names, retail $375–$650, here $145–$290. With any two suits, you get a choice of the additional discount or a free sport jacket. Sizes range from 36S to 52XL. Coats, including 70 percent cashmere blends by Malcolm Kenneth, were $235–$260, now $195; warmers and polos, in putty and tan, were $170–$215, now $150; all sport jackets, including Shetlands, silks, and Ultrasuedes, 20 percent off; all-cotton button-down shirts, in pinpoint, oxford, broadcloth, and Sea Island cotton, were $30, now $22; 3-ply Egyptian-cotton shirts, were $40, now $30; all-wool sample sweaters imported from England, size M only, were $35–$45, now $20–$25; silk and lamb's-wool ties, now $8. Tuxedos from four famous designers can be ordered, with accessories, at discount prices, allowing four days for delivery. Also, a red-tag sale on one- and few-of-a-kind suits, including samples and irregulars, now $95 each, with no additional discount or free sport jacket. American Express (A.E.), MasterCard (M.C.), Visa (V.); checks accepted. No alterations on sale merchandise. All sales final. *L. S. Men's Clothing, 23 West 45th St. (575-0933); Sun. 10 a.m.–5 p.m., Mon. – Thurs. 9 a.m. –7 p.m., and Fri. 9 a.m.–3 p.m.; closed Sat.; through 11/16.*

PLANT SALE

THE BROOKLYN BOTANIC GARDEN AUXiliary is holding its annual two-day plant sale, including: indoor bonsai in Japanese pots, $8–$100; African violets in heavy bloom, $2.75; Christmas cacti, Christmas peppers, cyclamen, and kalanchoe, in bloom and bud, in 4-in. pots, $2.50 and up; 4–5 ft. house trees, such as Areca palms, *Ficus benjamina*, and schefflera, in 10-in. pots, $17.50 and up; hanging baskets, including Boston fern, cleradendron, tradescantia, ivy, or Swedish ivy, in 6-in. and 8-in. pots, $4.50 and up; 3- to 4½-in. houseplants, $1.25–$2; 3–4 in. carnivorous plants, $2–$4; 6-in. houseplants, $5.50–$8; calamondin

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Yet another great gift
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"Maurice is soaring" says Gael Greene
in praise of the inventive Parisian cuisine of
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Breakfast, 7:30-10 A.M., weekdays.
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orange plants, some in flower and some with fruit, in 6-in. pots, $15. A harvest table will have homemade jams and jellies; honey, $3; dried grasses, wreaths, lotus; bittersweet, $3 a bunch; freshly cut herbs, 75 cents a packet; and vegetables. Checks accepted; no credit cards; all sales final. *Brooklyn Botanic Garden Main Building Rotunda, 1000 Washington Avenue, Brooklyn (622-4433); Tues. 10 a.m.–5 p.m. and Wed. 10 a.m.–2 p.m.; 11/6 and 7 only; rain or shine.*

FOR MEN ONLY

THIS HAIR-AND-SKIN-CARE SALON, WHICH caters only to men, has a special offer: For $45, you get a shampoo, conditioning, haircut, styling, and blow-dry (was $40); a skin-care analysis plus choice of one product (was $30); a manicure (was $10). An appointment is necessary. Cash only. *Maddy's Clip Joint, 1543 Second Ave., near 80th St. (288-2400); Tues.–Fri. noon–8 p.m. and Sat. 10 a.m.–6 p.m.; through 11/21.*

IN BRASS

THIS COMPANY, WHICH MANUFACTURES brass beds on the premises, is having a sale. The beds, of heavy-gauge solid-brass casted parts, come with headboard and footboard. Sale includes: La Porcelain II, antique reproduction with porcelain accents, was $690–$890, now $490 for twin, $690 for double, queen, and king; Robert's Fantasy of Onyx with hand-etched caps and ornaments, and onyx finials, was $1,300, now $990 for all sizes; Dynasty, with 3-in.-thick wraparound posts, spindles, and split columns, and your choice of solid-brass or brass-and-chrome trimmings, was $2,495, now $1,975 for all sizes. Also Victorian-style trundle/day beds, now $595–$995; 24-in.-wide cheval mirrors with brass base and trimming, now $390–$475; cobra-leg brass-and-glass tables, now $325–$490. Delivery available at additional cost. M.C. and V. accepted; checks accepted as deposits only. *Elegantè Brass Beds Co., 1460 65th St., Brooklyn (256-8988); call for directions; Sun.–Wed. 8:30 a.m.–5:30 p.m. and Thurs. 8:30 a.m.–9 p.m.; closed Fri. and Sat.; through 12/31.*

BE FIT

THIS BROOKLYN STORE IS HAVING A three-day sale on some of its already discounted famous-maker physical-fitness-and-exercise equipment. A few examples: Pro Form #935 electronic rower, list $460, here $329; Pro Form #520 rower, list $360, here $250; X-5 Bullworker, list $50, here $34; Accu-Massage computerized massage table, list $1,795, here $1,280; electronic treadmill, list $704, here $530; Vitamaster foldable

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Channel W.

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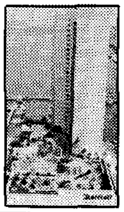
We're going to scoop you up and take you away for 4 days and 3 nights at the Biscayne Bay Marriott Hotel & Marina in Miami, Florida! You are going to be picked up by a limousine, brought to JFK, and be given roundtrip airfare on Air Atlanta. And when you get back, the limo will be there to take you home! All you need to do is enter, and you can have a "Florida Fling"!



Marriott

AIR ATLANTA

Coupon must be completely filled out in order to qualify. Please check one:

☐ Connect me to Manhattan Cable TV *AND* enter me in the Florida Fling Sweepstakes!

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Sweepstakes Rules: No purchase necessary. Winners will be drawn at random from all eligible entries received by December 15, 1984. Winner will be notified by December 31, 1984. Odds of winning depend upon the number of eligible entries received. The sweepstakes is open to all residents of the United States except employees of MCTV, Biscayne Bay Marriott Hotel, Air Atlanta, their advertising agencies, and families of each. MCTV reserves the right to require parental permission before awarding tickets to anyone under 18 years of age. Void where prohibited. Winners may be asked to sign an affidavit or release for use in advertising or publicity. Scheduled flights/hotel reservations will be subject to availability. Trip must be taken by June 30, 1985. Prize is not transferable. Mail coupon to: MANHATTAN CABLE TV, Att'n: Dept. P, 120 East 23rd Street, New York, New York 10010.

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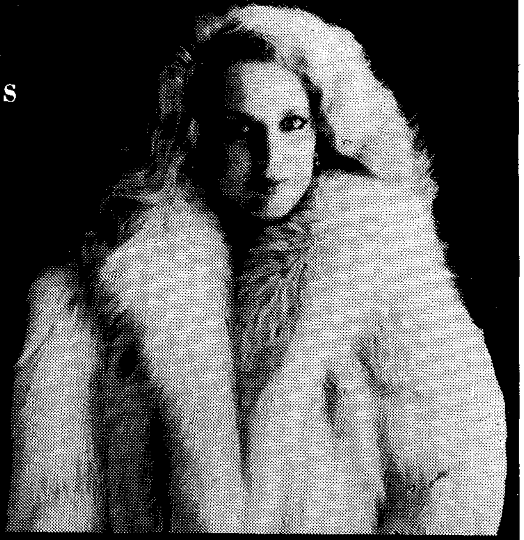

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From depression, headaches, fatigue, asthma, sneezing, itching or arthritis?

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Dr. Berger, author of the Southhampton Diet, is an authority and advocate in the field of Public Health. Dr. Berger is also a leader in the field of modern food allergy testing methods and treatments and heads up the New York Metabolic Group. As Dr. Berger says "You can count calories, but still have a hard time losing weight. The problem may be an intolerance to particular foods...even diet foods such as cottage cheese. Food sensitivities can also be the cause of cravings for certain foods."

You simply cannot structure a proper diet for your individualized nutritional balance until you know your food intolerances.

The New York Metabolic Group offers the most sophisticated diagnostic methods, physician-supervised and interpreted. Rather than time consuming scratch tests, we take a small blood sample, and utilizing the newest, most advanced testing methods available, diagnose the food allergy or sensitivity, and recommend proper treatment.

So call for your appointment today.

THE NEW YORK METABOLIC GROUP
(212) 486-1590

Swedish exercise bicycle, list $315, here $190; Billard Multi Action Gym, list $205, here $119; 36-in. Jogger trampoline, list $60, here $30; AMF Heavy Hands, list $19.95 a pair, here $14.90; Copal electronic blood-pressure machine with printout, list $189, here $98; and much more. A.E., M.C., V.; checks accepted; refunds, exchanges possible. Call for directions. *Better Health, 3622 13th Ave., Brooklyn (436-4801); Sun. noon–5 p.m., Mon. 9 a.m.–5 p.m., and Tues. 9 a.m.–7 p.m; sale 11/11–13 only.*

MUSEUM SALE

THE NEW-YORK HISTORICAL SOCIETY IS offering large reductions on hundreds of gift-shop items, many of which depict old New York. A few examples: Many books are 50–70 percent off; postcards, were 30 cents, now 10 cents; exhibit posters, were $5, now $1. The big draw, however, is the photographs of nineteenth-century New York people, places, and events, including a special series on the construction of the New York subway in 1900, and other subway views. Five-by-7-in. to 16-by-10-in. photographs, some matted, $5–$25. Checks accepted; no credit cards; all sales final. Admission to museum shop is free; to Historical Society, $2 for adults, $1.50 for senior citizens, 75 cents for children; on Tuesdays, voluntary donation. *The New-York Historical Society, 170 Central Park West, at 77th St. (873-3400); Tues.–Fri. 11 a.m.–5 p.m., Sat. 10 a.m.–5 p.m., and Sun. 1–5 pm.; closed Mon.; sale 11/10–18 only.*

SMELLING SWEET

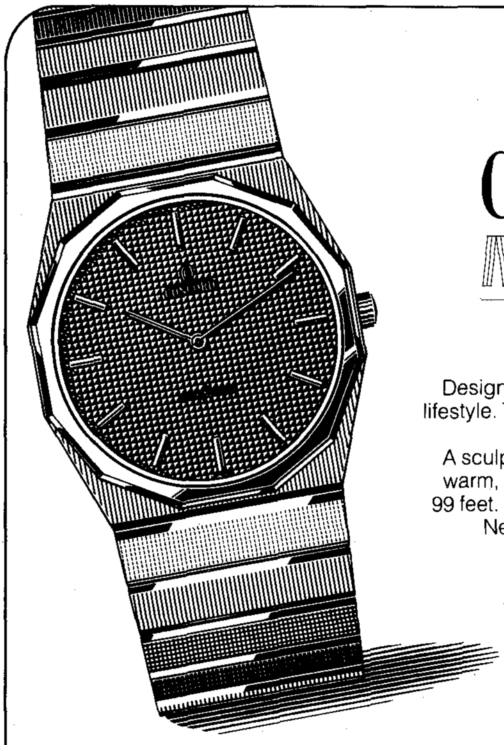
SCENTED SACHETS, PILLOWS, AND drawer and closet accessories in a choice of floral Victorian Rose or orange-spice Signature fragrances are priced at wholesale and below for this pre-holiday sale. Included are: embroidered satin-and-lace lingerie envelopes, here $6–$9; Chantilly-lace lingerie envelope sets, here $14; satin-and-lace lingerie sacks, here $5–$6; appliquéd and embroidered shoe stuffers, satin with lace accents, here $5 a pair; potpourri baskets, here $5; small hatboxes of potpourri, here $5; headache pillows, here $2–$5, depending on size and embroidery; sachet sets including one large and two small sachets, here $8; hanging hearts and squares for closets, here $5; sachets to hang on doorknobs, here $5–$6; peace pillows, here $2–$4; Chantilly-lace peace pillows with real rosebuds, here $10; and much more. Checks accepted; no credit cards; all sales final. *Maureen Elizabeth, Inc., 155 West 72nd St., seventh floor (799-4124); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; while stock lasts.*

BIJOUS

HERE'S A SHOWROOM SALE ON HANDmade costume jewelry, some with semi-precious stones, including one-of-a-kind samples created for fashion shows. The prices are wholesale and below on about a thousand pieces from earlier seasons. A few examples: a woven metal bangle, retail $60, here $26; a slinky arm bracelet set with rhinestones, retail $72, here $30; a necklace of terra-cotta-colored mixed beads with large hammered-gold-metal banana leaf, retail $100, here $50; a Deco-style necklace with large rhinestone and mat-acrylic hoop, retail $70, here $35; bent-wire collars, retail $100, here $48. Clip-on and pierced earrings include: one pair of large paisley drops, retail $65, here $30; one pair of large malachite-look buttons, retail $60, here $30. Pins, retail $30–$70, here $5–$30; one-of-a-kind bead necklaces and ropes, of jasper, sodalite, goldstone, and other semi-precious stones, retail $60–$300, here $30–$150; handsome belts, most adjustable to size 32, retail up to $300, here $25. Also, for those who like to rummage, catchall bins: earrings, pins, and bracelets, $5 each; necklaces, $15 each; as-is pieces, $2 each. No credit cards; checks accepted; all sales final. *Stigi, Ltd., 39 West 38th Street, ninth floor (840-1482); Thurs. and Fri. noon–7 p.m., Sat. 10 a.m.–4 p.m.; sale 11/8–10 only.*

COFFEE AND TEA

THIS BROOKLYN-BASED COFFEE ROASTER will send a 3-lb. coffee sampler to you or anybody on your holiday gift list (with your message on a gift card) for $10, postage paid. Included are: 1 lb. each of House Blend Light, Viennese after-dinner blend, and Jamaican Blue Mountain. Over 50 varieties of coffee, fresh roasted daily and ground to your order, are available for regular mail order. There is usually a 4-lb. minimum, but for the duration of the sale, orders of less than 4 lbs. will be accepted. For shipping and handling, add $1.50 for 1-lb. orders of either tea or coffee; for 2 lbs. add $2.25; 3 lbs. and up shipped postage-free during sale only. A few examples: House Blend Light, $2.79 a lb.; Espresso Dark, $2.99 a lb.; Colombian Light, $2.99 a lb.; Copenhagen, $4.09 a lb.; Mocha Java, $4.09 a lb.; French Dark, $4.09 a lb.; Kenya AA, $4.69 a lb.; Kona, $4.49 a lb.; Colombian Swiss Chocolate, $4.79 a lb.; decaffeinated Colombian Light, $6.19 a lb.; decaffeinated Copenhagen, $6.59 a lb. Specify desired grind or whole beans. Bulk and specialty teas also available. A few examples (prices are for ¼ lb.): English Breakfast, $1.99; Golden Assam, $2.19; Fancy Darjeeling, $2.29; Oolong, $2.09; decaffeinated Earl Grey, $3.09. Minimum order



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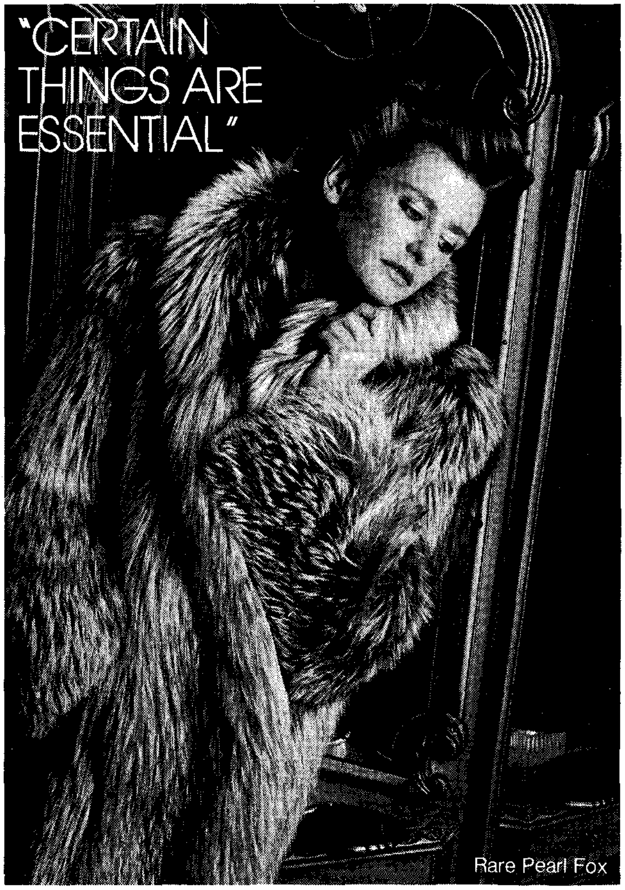

Photo by H. Buff Herr

La Femme INC.
150 West 30th Street
New York, NY 10001
(212) 563-7264
By Appointment

for tea is 1 lb. (½ lb. when combined with coffee order). Orders processed and shipped UPS within 48 hours to anywhere in continental U.S. Brochure sent on request. Check or money order with mail order; no credit cards. *D'Amico Foods, 309 Court Street, Brooklyn, N.Y. 11231 (875-5403): Mon.–Sat. 10 a.m.–7 p.m.; through 1/21/85.*

FABRICS

FOR THE FIRST TIME, THIS WHOLESALE-fabric outlet is open to the public, offering imported and domestic coatings, suitings, and dress fabrics at wholesale prices. A few examples: 100 percent Mongolian cashmere suitings, 58–60 in. wide, here $28 a yard; Peruvian alpaca-blend coating in white only, 60 in. wide, here $27.50 a yd.; a group of mohair-blend coatings, 58–60 in. wide, here $15 a yd.; men's wool-flannel suitings, 58–60 in. wide, here $10.50 a yd.; French tweed coatings and suitings, 54 in. wide, here $12 a yd.; brocade silks 30 in. wide and 50 in. wide, here $4 and $8 a yd., respectively; Swiss and Italian cottons, here $4.50 a yd.; also, novelties and much more. Checks accepted; no credit cards; all sales final. *Morris Goodman Textile Co., Inc., 247 West 38th Street (354-9454): Mon.–Fri. 8:30 a.m.–4:30 p.m.; while stock lasts.*

APPLIANCES

THIS TELEPHONE-ORDER APPLIANCE outlet offers prompt delivery and low prices on factory-sealed warranted merchandise. Through Christmas, the customary low prices are further discounted on merchandise including: SA1927 Zenith 19-in. color TV with cable-ready Space Command remote control with keyboard tuning, here $499, now $385; #455 RCA 19-in. color TV with channel-lock keyboard control and walnut cabinet, here $395, now $295; #GSD640 General Electric under-the-counter dishwasher with pot-scrubber cycle and 4-color panel pack, here $395, now $324; apartment-size Whirlpool Stackmate 24-in.-wide 115v stackable LC4900 washer and LE4900 dryer, with optional rack, washer, here $465, now $375, dryer, here $355, now $265; Westinghouse Laundry Twin 27-in.-wide washer and dryer (may be used side by side or stacked), washer, here $560, now $470, 220v or gas dryer, here $397 and $430, now $325 and $345, respectively; also TV's and other appliances. Free delivery in the five boroughs usually within 48 hours of purchase; additional delivery fee to New Jersey, Connecticut, and outlying areas. Cash or certified check upon delivery only all sales final. *Home Sales Enterprises (241-3272): Mon.–Fri. 9 a.m.–5 p.m.; through 12/21.* ■

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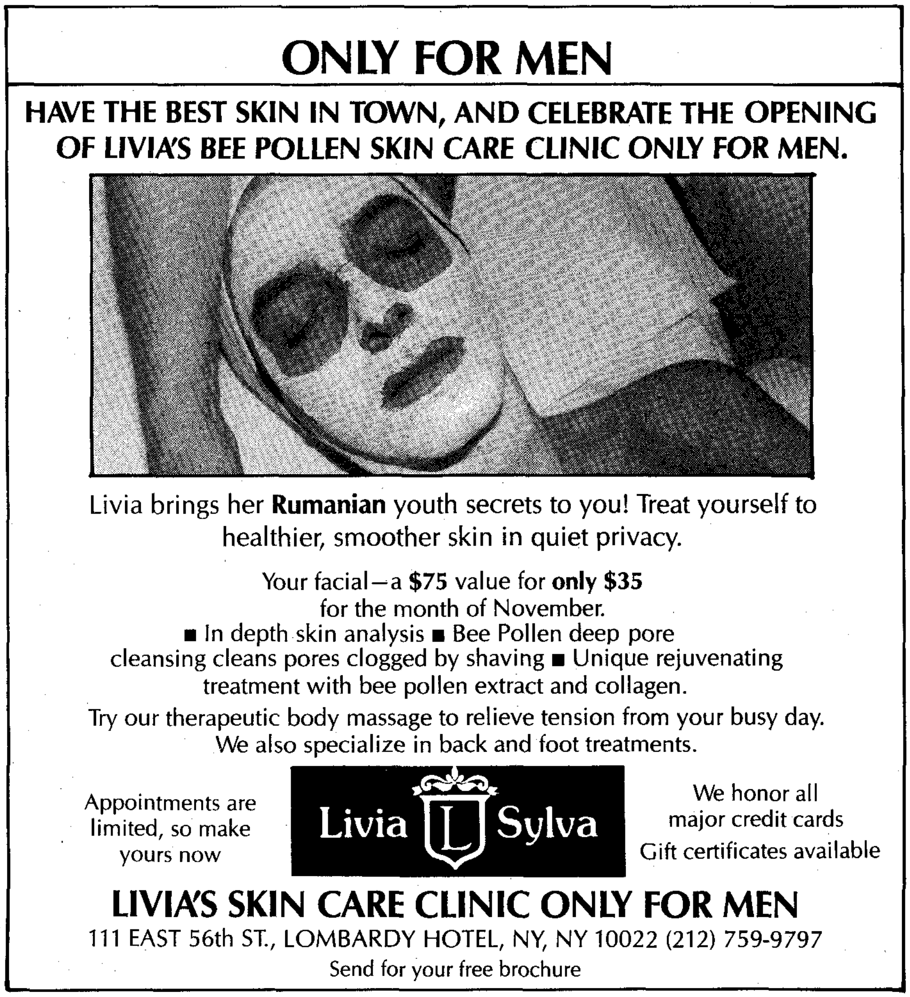

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POLLO AJILLO, Boneless Breast of Chicken, Hot Sauce	7.95
POLLO ALMENDRADO, Boneless Breast of Chicken Almondine	7.95
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SHRIMP, Wine Sauce	9.95
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VEAL EXTREMENA (SAUTE), Onions, Green Peppers and Sausage	9.95
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BROILED PORK CHOPS (2)	9.95
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PAELLA VALENCIANA, Chicken, Sausages, Seafood, Rice	9.95
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PAELLA MARINERA, Mixed Seafood, Rice with Lobster	12.95
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MARISCADA, Mixed Seafood with Egg or Green Sauce	9.95
MARISCADA, Mixed Seafood, Egg Sauce with Lobster	12.95
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All entrees served with rice, potato, vegetable & salad

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A Complete Entertainment Guide for the Week Beginning Nov. 7.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—*Ghost Dance.* #2—*Nicaragua: No Pasaran.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Nov. 5: *Edith Head; Yesterday's Witness.* Nov. 6: *Juilliard; Tapdancin'.* Nov. 7: *All by Myself.* Nov. 8: *Edith Head; All by Myself.*

5. **BLEECKER STREET CINEMAS—At La Guardia Pl.** 674-2560. #1—Thru Nov. 5: *The Atomic Cafe; Return of the Secaucus 7.* Nov. 6: *Z; State of Siege.* Nov. 7: *The Mystery of Kaspar Hauser; Meetings With Remarkable Men.* Nov. 9: *Time Stands Still; Slave of Love.* Nov. 9–10: *Gimme Shelter; Heartland Reggae.* Nov. 11–12: *Madame Rosa; Hester Street.* #2—Temporarily closed.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—*Crimes of Passion.* #2—*Body Double.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Nov. 8: *Repo Man.*

9. **ART—8th St. E. of University Pl.** 473-7014. *The Little Drummer Girl.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 5: *La Bête Humaine; Grand Illusion.* Nov. 6: *West Side Story; Yellow Submarine.* Nov. 7: *The Hucksters; East Side, West Side.* Nov. 8: *Witness for the Prosecution; Witness to Murder.* Nov. 9–10: *On the Waterfront; The Wild One.* Nov. 11: *Pride and Prejudice; Little Women.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 8: *All of Me; Frances.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Nov. 6: *Raging Bull; Mean Streets.* Nov. 7–8: *Lolita; Baby Doll.* Nov. 9–10: *Blow-Up; The Passenger.* Nov. 11–13: *Broadway Danny Rose; Play It Again, Sam.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*Garbo Talks.* #2—*Country.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*The Terminator.* #2—*All of Me.* #3—*Metropolis.* #4—Thru Nov. 8: *Full Moon in Paris* Opening Nov. 9: *A Nightmare on Elm Street.*

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Nov. 8: *Terror in the Aisles.*

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *A Soldier's Story.*

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Nov. 8: *American Dreamer.* Opening Nov. 9: *Oh, God! You Devil.*

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Nov. 8: *Places in the Heart.* Opening Nov. 9: *No Small Affair.*

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—*Thief of Hearts.* #2—*Firstborn.* #3—*The Terminator.*

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Places in the Heart.* #2—Thru Nov. 8: *The Evil That Men Do.* Opening Nov. 9: *A Nightmare on Elm Street.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Crimes of Passion.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Give My Regards to Broad Street.* #2—*Terror in the Aisles.* #3—*All of Me.* #4—*American Dreamer.* #5—*Teachers.* #6—*The Woman in Red.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Thief of Hearts.* #2—*The Terminator.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Firstborn.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Nov. 8: *Purple Rain.* Opening Nov. 9: *Oh, God! You Devil.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru Nov. 8: *Ninja III: The Domination.* Opening Nov. 9: *Silent Night, Deadly Night.* #2—Thru Nov. 8: *The Little Drummer Girl.* Opening Nov. 9: *Oh, God! You Devil.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Ghostbusters.* **EMBASSY 3**—*Indiana Jones and the Temple of Doom.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Nov. 5: *The Magnificent Seven; The Good, the Bad and the Ugly.* Nov. 6–7: *La Nuit de Varennes; Danton.* Nov. 8–10: *A Streetcar Named Desire; On the Waterfront.* Nov. 11–12: *West Side Story; Splendor in the Grass.* #2—Nov. 5–6: *Divine Madness; The Rose.* Nov. 7–8: *Police Academy; Splash.* Nov. 9–10: *Being There; The Magic Christian.* Nov. 11: *1900.*

41. **UA TWIN—B'way nr. 49th St.** 247-1633. #1—*Body Double.* #2—*Country.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *The Jungle Book.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *A Soldier's Story.*

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. *The Razor's Edge.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Nov. 8: *All of Me.* Opening Nov. 9 (tent.): *Moving Out.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. *The Times of Harvey Milk.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Nov. 8: *American Dreamer.* Opening Nov. 9: *No Small Affair.*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Nov. 5: *Shoot the Piano Player; The Bride Wore Black.* Nov. 6–7: *The Story of Adele H; The Woman Next Door.* Nov. 8–9: *Stolen Kisses; Love on the Run.* Nov. 10–11: *Day for Night; The Green Room.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Give My Regards to Broad Street.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Nov. 8: *Comfort and Joy.* Opening Nov. 9: *Paris, Texas.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *Swann in Love.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. *Not for Publication.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—Thru Nov. 8: *Body Double.* #2—*Body Double.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. *A Soldier's Story.* **CORONET**—*Choose Me.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *The Little Drummer Girl.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *The Killing Fields.* **CINEMA II**—753-0774. *The Little Drummer Girl.*

61st Street and Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Nov. 8: *Crimes of Passion.* Opening Nov. 9: *Oh, God! You Devil.* #2—832-2720. *Places in the Heart.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *Country.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Terror in the Aisles.* #2—*Firstborn.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Amadeus.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Nov. 8: *Terror in the Aisles.* Opening Nov. 9: *Oh, God! You Devil.*

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*The Terminator.* #2—*Thief of Hearts.*

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *Body Double.*

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Nov. 8: *All of Me.* Opening Nov. 9: *Silent Night, Deadly Night.* #2—*The Little Drummer Girl.*

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MOVIES

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. *Amadeus.*

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru Nov. 8: *Full Moon in Paris.* Opening Nov. 9: *A Love in Germany.* #2—*A Nos Amours.* #3—*Diary for My Children.*

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Nov. 5: *What Price Hollywood?; Sullivan's Travels.* Nov 6–7: *Harper; The Hustler.* Nov. 8–10: *Sing, Baby, Sing; Broadway Melody of 1936.* Nov. 11–12: *The Miracle on 34th Street; Little Miss Broadway.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*Another Country.* #2—*The Brother From Another Planet.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*Garbo Talks.* #2—*American Dreamer.* #3—*The Little Drummer Girl.* #4—*Country.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Nov. 8: *All of Me.* Opening Nov. 9: *No Small Affair.* #2—*Body Double.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Nov. 5: *Band of Outsiders; A Woman Is a Woman.* Nov. 6: *Being There; The Hotel New Hampshire.* Nov. 7: *The Virgin and the Gypsy; The Rocking Horse Winner.* Nov. 8: *Where the Sidewalk Ends; The Dark Corner; He Walked by Night.* Nov.9–10: *Fleurs Sauvages; Le Vieux Pays ou Rimbaud Est Mort.* Nov. 11: *Simone de Beauvoir; Anais Nin Observed.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Nov. 5: "Tex Avery Cartoons." Nov. 6: "Bob Clampett Cartoons." Nov. 7: *L'Avventura; Story of a Love Affair.* Nov. 8: *Hammett; The State of Things.* Nov. 9–15: *La Petite Bande.*

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*The Terminator.* #2—*Terror in the Aisles.* #3—Thru Nov. 8: *Crimes of Passion.* Opening Nov. 9: *A Nightmare on Elm Street.* #4—*Purple Rain; The Road Warrior.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Nov. 8: *Teachers.* Beg. Nov. 9: *Terror in the Aisles.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Nov. 10–11 at 11:30 a.m.–5 p.m.: "Native American Film and Video Festival": Films on comtemporary Indian and Eskimo life. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly, & Living Planet;* Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly, & Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Nov. 9–10, 6:30 p.m.: *Songs of the '80s* (1983) by Doug Hall, & *Possibly in Michigan* (1983) by Cecilia Condit. "Face to Face: Acting for the Silent Screen": Nov. 9, 7:30 p.m.: *The Night Club* (1925), with Raymond Griffith, & *So's Your Old Man* (1926), with W. C. Fields; Nov. 10, 7:30 p.m.: *The Silent Man* (1917), with William S. Hart, & *Soft Boiled* (1923), with Tom Mix.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE—199 Chambers St. 618-1000. Adm. $2.50. Nov. 12, 5:30 & 8 p.m.: *You Can't Take It With You* (1938) by Frank Capra.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 7, 8 p.m.: *State of the Union* (1948) by Frank Capra.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Nov. 9, 8 p.m.: "Dancing With the Camera": films relating to dance. Nov. 10, 8 p.m.: *Snatchers* (1935) by Alexander Medvedkin, & *The Train Rolls On* (1974) by Chris Marker. Nov. 11 at 8 p.m.: *Aspects of a Certain History* by John Knecht; filmmaker present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free.

Nov. 7 at 1, 3:15, 6 & 8:30 p.m.: *Mourir à trente ans* (1982) by Romain Goupil.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. "Independent Documentaries and Public Television": Nov. 8, 7 p.m.: *The Trials of Alger Hiss* by John Lowenthal.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free. "Women and Film": Nov. 5, 6:30 p.m.: *Straight Through the Heart* (1983) by Doris Doerrie. Nov. 9, 6:30 p.m.: *Calamity Jane* (1981) by Adolf & Renate Härtl & *Lucy* (1984) by Verena Rudolph.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens & students $3.50. Nov. 10, 8 p.m.: *Fat City* (1972) by John Huston.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Video: Thu.–Sun., 12 noon–6 p.m., thru Dec. 9: *Talking to Myself* by Taka Iimura, & "Politics": works by various artists. Film: Nov.10–11, 2 p.m.: Films (1938–84) by Rudy Burckhardt.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. "Mikio Naruse: A Master of the Japanese Cinema." Nov. 9, 7:30 p.m.: *Hideko the Bus Conductor* (1941), & *The Whole Family Works* (1939). Nov. 10, 2 p.m.: *Mother* (1952). Nov. 11, 2 p.m.: *Sounds From the Mountain* (1954).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron: 947-5850. Adm. $3. Nov. 5, 7 p.m.: *Interview With My Mother* by Larry Rivers. Free with museum adm.: Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m.: "Jewish Americana on Television": Nov. 11–16: *Rendezvous With Freedom* (1975) by Marc Siegel.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Nov. 8, 8 p.m.: Video works by James Byrne. Nov. 10–11, 8 p.m.: Films by Harry Smith.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Nov. 20: "Video and Ritual." Films: **Theater 1:** "British Film": Nov. 5, 2:30 p.m.: *The Faithful Heart* (1932) by Victor Saville; 6 p.m.: *The Sea Urchin* (1926) by Graham Cutts. Nov. 6, 2:30 p.m.: *Rome Express* (1932) by Walter Forde; 6 p.m.: *Sunshine Susie* (1931) by Victor Saville. Nov. 8, 2:30 p.m.: *Jack's the Boy* (1932) by Walter Forde; 6 p.m.: (See Nov. 5, 2:30 p.m.). Nov. 9–10, 2:30 p.m.: *Little Friend* (1934) by Berthold Viertel; Nov. 10, 5 p.m.: *Friday the Thirteenth* (1933) by Victor Saville. Nov. 11, 2 p.m.: *Man of Aran* (1934) by Robert Flaherty; 5 p.m.: *Evensong* (1934) by Victor Saville. **Theater 2:** Nov. 5, 3 p.m. "Best of Zagreb and Toronto '84"; 6:30 p.m.: "Cineprobe": Animated films by John Canemaker; filmmaker present. Nov. 6, 3 & 6 p.m.: "What's Happening?": *Nisei Soldier* (1984) & *Free Namibia* (1983). Nov. 8, 6:30 p.m.: "Polish Animation": recent works by Jerzy Kucia. Nov. 9–25: "Manoel de Oliveira: Portugal's Master Filmmaker." Nov. 9, 3 p.m.: Three documentaries: *Douro, Faina Fluvial* (1931–34), *Famalicão* (1940), & *The Painter and the Town* (1956); 6:30 p.m.: *Francisca* (1981). Nov. 10, 2:30 p.m.: *Aniki-Bóbó* (1942); 5:30 p.m.: (See Nov. 9, 3 p.m.). Nov. 11, 2:30: *Rite of Spring* (a.k.a. *The Passion of Jesus)* (1963); 5:30 p.m.: *Bread* (1959) & *The Hunt* (1963).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Nov. 5, 7:30, 10 p.m.: *One Flew Over the Cuckoo's Nest* (1975) by Milos Forman. Nov. 6, 8 p.m.: *Nashville* (1975) by Robert Altman. Nov. 7, 8 p.m.: *One Way or Another* (1974) by Sara Gomez, & *Cayita: Legend and Gesture* (1980) by Luis Felipe Bernaza. Nov. 8 at 7:30 & 10 p.m., Nov. 9–10 at 7:30 & 10:15 p.m., Nov. 11 at 7 & 9:30 p.m.: *The Ballad of Narayama* (1983) by Shohei Imamura; Nov. 9, 7:30 p.m.: *Formerly Showboat 1988—The Remake* (1978) by Rick Schmidt; Nov. 11, 2 & 4:30 p.m.: *Yiddle with His Fiddle* (1937) by Joseph Green.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 8, 12 noon: *Antiwar Protest* (1969) & *Protest on the Campus: Columbia 1968* (1969) by Mert Koplin & Charles Grinker, *Robert Wall, Ex-FBI Agent* (1971), & *And Another Family for Peace* (1971); 6 p.m.: Films by Barry Gerson; filmmaker present.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m.: *The Ploughman's Lunch* by Richard Eyre. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Nov. 9–11, 7 p.m.: *Closely Watched Trains*

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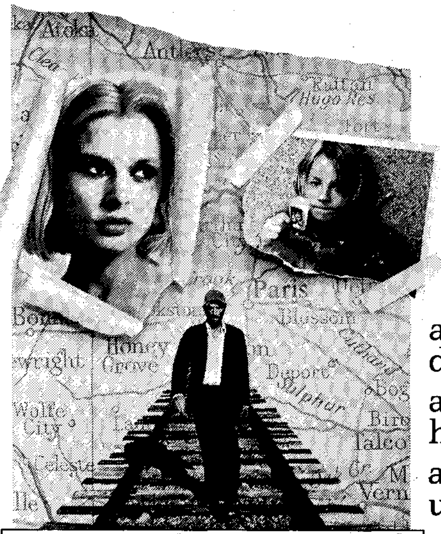

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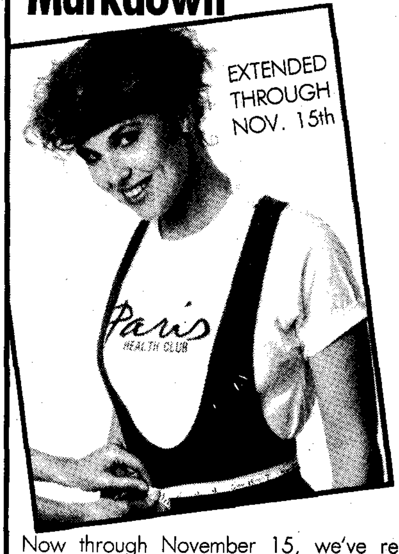

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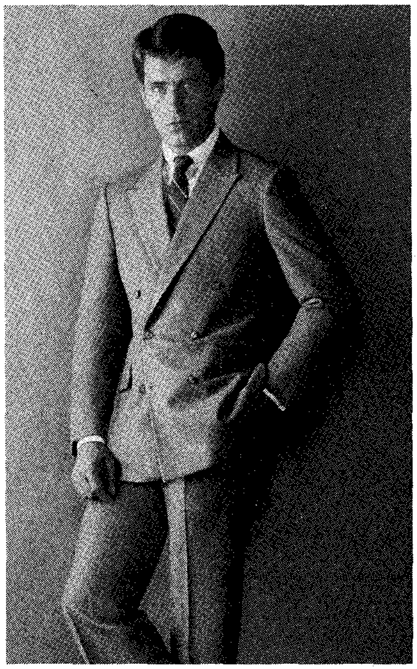

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(1966) by Jiri Menzell, & (at 8:30 p.m.) *Loves of a Blonde* (1965) by Milos Forman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Dec. 2: *Machinery for the Re-Education of a Delinquent Dictator* (1983), a video installation by Doug Hall.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Novels Into Film": adm. $8. Nov. 11, 7:30 p.m.: *Tell Me a Riddle* (1980) by Lee Grant; discussion with Tillie Olsen.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*The Terminator.* #2—*Terror in the Aisles.* #3—Thru Nov. 8: *Ninja III: The Domination; Body Double.* Beg. Nov. 9: *A Nightmare on Elm Street.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*The Terminator.* #2—*Terror in the Aisles.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Firstborn.* #2—*A Soldier's Story.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Places in the Heart.* #2—*A Soldier's Story.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *Silent Night, Deadly Night.* #2—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #3—*A Soldier's Story.* #4—Thru Nov. 8: *American Dreamer; Give My Regards to Broad Street.* Beg. Nov. 9: *Oh, God! You Devil.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Firstborn.* #2—*Thief of Hearts.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *Firstborn.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Body Double.* #2—Thru Nov. 8: *Ninja III: The Domination.* Beg. Nov. 9: *No Small Affair.* #3—*Teachers.* #4—*A Soldier's Story.*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Teachers.* #2—*Terror in the Aisles.* #3—Thru Nov. 8: *Thief of Hearts.* Beg. Nov. 9: *No Small Affair.* #4—*A Soldier's Story.* #5—*Purple Rain.* #6—*All of Me.* #7—*Body Double.* #8—*Ninja III: The Domination.* #9—*The Terminator.* #10—*Firstborn.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—*Terror in the Aisles.* #3—*Firstborn.* #4—*Thief of Hearts.* #5—Thru Nov. 8: *Ghostbusters.* Beg. Nov. 9: *Oh, God! You Devil.*

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*The Terminator.* #2—*The Little Drummer Girl.*

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—*The Terminator.* #2—*All of Me.*

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Firstborn.* #2—*Crimes of Passion.* #3—*Thief of Hearts.*

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—*Terror in the Aisles.* #3—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #4—Thru Nov. 8: *Places in the Heart.* Beg. Nov. 9: *Silent Night, Deadly Night.*

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*The Terminator.* #2—*Firstborn.* #3—*A Soldier's Story.* #4—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #5—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *A Nightmare on Elm Street.* #6—Thru Nov. 8: *Thief of Hearts.* Beg. Nov. 9: *Silent Night, Deadly Night.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—*Places in the Heart.* #2—*The Little Drummer Girl.*

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Body Double.* #2—*A Soldier's Story.* #3—*Terror in the Aisles.*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*Firstborn.* #2—Thru Nov. 8: *American Dreamer; Thief of Hearts.*

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Firstborn.* #2—*The Terminator.*

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *No Small Affair.* #2—*Give My Regards to Broad Street.* #3—*Places in the Heart.* #4—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *Oh, God! You Devil.*

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Nov. 8: *All of Me; Cloak and Dagger.*

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. Thru Nov. 8: *All of Me.* Beg. Nov. 9: *The Adventures of Buckeroo Banzai.*

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*The Brother From Another Planet.* #2—*The Little Drummer Girl.* #3—Thru Nov. 8: *Country.* Beg. Nov. 9: *Silent Night, Deadly Night.* #4—*A Soldier's Story.* #5—Thru Nov. 8: *Crimes of Passion.* Beg. Nov. 9: *A Nightmare on Elm Street.*

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Nov. 6: *The Jigsaw Man.* Beg. Nov. 7: *Purple Rain.*

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*Body Double.* #2—*A Soldier's Story.*

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Nov. 8 (tent.): *Body Double.* Beg. Nov. 9 (tent.): *A Nightmare on Elm Street.* #2—*Terror in the Aisles.* #3—*The Terminator.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—Thru Nov. 8: *Places in the Heart.* Beg. Nov. 9: *Silent Night, Deadly Night.*

303. **NEW DORP-HYLAN—** 351-6601. #1—*A Soldier's Story.* #2—*Firstborn.*

304. **NEW DORP-LANE—** 351-2110. *The Terminator.*

305. **NEW DORP-RAE—** 979-0444. #1—*Body Double.* #2—*The Little Drummer Girl.*

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—Thru Nov. 8: *Teachers.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—*Terror in the Aisles.*

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—Thru Nov. 8: *American Dreamer; Give My Regards to Broad Street.* Beg. Nov. 9: *Oh, God! You Devil.* #2—Thru Nov. 8: *Country.* Beg. Nov. 9: *The Terminator.*

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. *All of Me.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *Oh, God! You Devil.* #2—*A Soldier's Story.* #3—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *No Small Affair.* #4—*The Terminator.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Ghostbusters.* #2—*American Dreamer.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*A Soldier's Story.* #2—*Country.* #3—*Places in the Heart.* #4—Thru Nov. 8: *The Little Drummer Girl.* Beg. Nov. 9: *Silent Night, Deadly Night.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Nov. 8: *Vice Squad; Enter the Ninja.* Beg. Nov. 9: *Children of the Corn; Angel.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—Thru Nov. 8: *Give My Regards to Broad Street.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—*Amadeus.* #3—*The Little Drummer Girl.* #4—*Crimes of Passion.* #5—*The Terminator.* #6—*Terror in the Aisles.* #7—*Country.*

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*The Terminator.* #2—*Thief of Hearts.*

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Body Double.* #2—*The Terminator.* #3—*Teachers.* #4—Thru Nov. 8: *Crimes of Passion.* Beg. Nov. 9: *No Small Affair.*

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Firstborn.* #2—Thru Nov. 8: *The Brother From Another Planet.* Beg. Nov. 9: *A Nightmare on Elm Street.* #3—*Thief of Hearts.*

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—Thru Nov. 8: *Places in the Heart.* Beg. Nov. 9: *Silent Night, Deadly Night.* #2—Thru Nov. 8: *The Little Drummer Girl.* Beg. Nov. 9: *Oh, God! You Devil.* #3—*A Soldier's Story.*

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Terror in the Aisles.* #2—*The Terminator.* #3—*Body Double.* #4—Thru Nov. 8: *All of Me.* Beg. Nov. 9: *No Small Affair.*

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*Country.* #2—*A Soldier's Story.*

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Nov. 8: *The Brother From Another Planet.* #2—Thru Nov. 8: *All of Me.* Beg. Nov. 9: *Irreconcilable Differences.*

417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—*Places in the Heart.*

419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Firstborn.*

420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*A Soldier's Story.* #2—*Terror in the Aisles.* #3—Thru Nov. 8: *Give My Regards to Broad Street.* Beg. Nov. 9: *Oh, God! You Devil.* #4—Thru Nov. 8: *American Dreamer; The Little Drummer Girl.* Beg. Nov. 9: *Silent Night, Deadly Night.*

422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Little Drummer Girl.* #2—*Body Double.* #3—*A Soldier's Story.* #4—*The Terminator.* #5—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *No Small Affair.*

423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Firstborn.* #2—*Places in the Heart.*

424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. Thru Nov. 8: *Gremlins* Beg. Nov. 9: *A Nightmare* on *Elm Street.*

426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*A Soldier's Story.* #2—*The Terminator.* #3—*Firstborn.*

427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 429-8004. #1—Thru Nov. 8: *Ghostbusters.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—Thru Nov. 8: *The Little Drummer Girl.* Beg. Nov. 9: *Oh, God! You Devil.*

428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—Beg. Nov. 9: *Silent Night, Deadly Night.* #3—*Terror in the Aisles.*

436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru Nov. 8: *The Bostonians.* Beg. Nov. 9: *Irreconcilable Differences.*

438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 8: *The Wild Life; Ninja III: The Domination.* Beg. Nov. 9: *Irreconcilable Differences; Grandview, U.S.A.*

439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *Oh, God! You Devil.* #2—*Terror in the Aisles.*

442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 8: *The Evil That Men Do; Flashpoint.*

443. **REGO PARK-LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Impulse.* #2—*Purple Rain.* #3—*Ninja III: The Domination.*

447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Body Double; Christine.* #2—*A Soldier's Story.*

448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Body Double.* #2—Thru Nov. 8: *All of Me.* Beg. Nov. 9: *No Small Affair.*

450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Firstborn.* #2—*A Soldier's Story.*

451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 8: *Bachelor Party; Porky's II.*

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MOVIES

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—*A Soldier's Story.* #2—*The Terminator.*

501. **BALDWIN-RKO—** 223-9230. *Places in the Heart.*

502. **BELLEROSE-RKO—** 775-1351. Thru Nov. 6: *The Jigsaw Man.* Beg. Nov. 7: *Purple Rain.*

504. **BELLMORE-MOVIES—** 785-4486. Thru Nov. 8: *Purple Rain.*

505. **BELLMORE-PLAYHOUSE—** 783-0088. #1—Program unavailable. #2—Program unavailable.

511. **EAST MEADOW-FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—*A Soldier's Story.* #2—*Terror in the Aisles.* #3—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #4—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

514. **ELMONT-ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL—** 352-2280. *Crimes of Passion.*

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—Thru Nov. 8: *Bachelor Party.* Beg. Nov. 9: *Irreconcilable Differences.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—Thru Nov. 8: *Amadeus.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—*Thief of Hearts.* #3—*Firstborn.*

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. *A Soldier's Story.*

523. **GREAT NECK-SQUIRE—** 466-2020. #1—*Places in the Heart.* #2—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #3—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *Silent Night, Deadly Night.*

524. **HEWLETT-RKO—** 791-6768. Thru Nov. 6: *The Jigsaw Man.* Beg. Nov. 7: *Purple Rain.*

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—*Terror in the Aisles.* #2—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

528. **HICKSVILLE-MID-PLAZA—** 433-2400. **NORTH—***A Soldier's Story.* **SOUTH—**Closed.

529. **LAWRENCE-RKO—** 371-0203. #1—*Firstborn.* #2—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *A Nightmare on Elm Street.* #3—*A Soldier's Story.*

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—Thru Nov. 8: *The Bostonians.* Beg. Nov. 9 (tent.): *Ghostbusters.* #2—Thru Nov. 8: *The Wild Life; Ninja III: The Domination.* Beg. Nov. 9: *Irreconcilable Differences.*

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—*The Terminator.* #2—*Firstborn.* #3—*Places in the Heart.* #4—*Thief of Hearts.* #5—*Teachers.* #6—*Crimes of Passion.*

532. **LONG BEACH-LIDO—** 432-0056. Thru Nov. 8: *Ninja III: The Domination; Exterminator 2.* Beg. Nov. 9: *Body Rock.*

533. **LYNBROOK-LYNBROOK—** 593-1033. #1—Thru Nov. 8: *The Terminator.* Beg. Nov. 9: *No Small Affair.* #2—*Places in the Heart.* #3—Thru Nov. 8: *Country.* Beg. Nov. 9 (tent.): *Silent Night, Deadly Night.* #4—*Body Double.*

534. **LYNBROOK-STUDIO ONE—** 599-1444. *All of Me.*

535. **MALVERNE-TWIN—** 599-6966. #1—*Ghostbusters.* #2—Thru Nov. 8: *The Bostonians.* Beg. Nov. 9 (tent.): *Irreconcilable Differences.*

536. **MANHASSET-MANHASSET—** 627-7887. #1—*All of Me.* #2—*Body Double.* #3—Thru Nov. 8: *The Brother From Another Planet.* Beg. Nov. 9: *No Small Affair.*

537. **MANHASSET-RKO CINEMA—** 627-1300. *Country.*

540. **MASSAPEQUA-PEQUA—** 799-6464. Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #2—*The Terminator.* #3—*A Soldier's Story.* #4—*All of Me.* #5—Thru Nov. 8: *Crimes of Passion.* Beg. Nov. 9 (tent.): *A Nightmare on Elm Street.* #6—*Firstborn.*

#7—*Places in the Heart.* #8—Thru Nov. 8: *Give My Regards to Broad Street.* Beg. Nov. 9: *Silent Night, Deadly Night.* #9—Thru Nov. 8: *Thief of Hearts.* Beg. Nov. 9: *Body Double.*

543. **MERRICK-HOLIDAY PARK**— 546-1271. #1—*All of Me.* #2—*Body Double.*

544. **MERRICK-MALL**— 523-4424. *The Little Drummer Girl.*

545. **NEW HYDE PARK-HERRICKS**— 747-0555. #1—*Body Double.* #2—Thru Nov. 8: *The Terminator.* Beg. Nov. 9: *No Small Affair.*

547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—Thru Nov. 8: *The Woman in Red.* #2—Thru Nov. 8: *Revenge of the Nerds.*

548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. *All of Me.*

550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—*A Soldier's Story.* #2—*The Terminator.*

551. **PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. *The Little Drummer Girl.*

552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—*The Brother From Another Planet.* #2—*Firstborn.*

554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—Thru Nov. 8: *The Terminator.* Beg. Nov. 9: *Oh, God! You Devil.* #2—*The Little Drummer Girl.* #3—Thru Nov. 8: *The Bostonians.* Beg. Nov. 9: *Amadeus.*

557. **ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. *Teachers.*

558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—*The Little Drummer Girl.* #2—*American Dreamer.*

559. **ROSLYN-ROSLYN**— 621-8488. #1—*A Soldier's Story.* #2—Thru Nov. 8: *Ghostbusters.* Beg. Nov. 9: *No Small Affair.*

561. **SYOSSET-SYOSSET**— 921-5810. #1—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #2—*Places in the Heart.* #3—Thru Nov. 8: *Crimes of Passion.* Beg. Nov. 9: *Silent Night, Deadly Night.*

562. **SYOSSET-UA CINEMA 150**— 364-0700. Thru Nov. 8: *Country.* Beg. Nov. 9 (tent.): *Metropolis.*

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—*Places in the Heart.* #2—*The Brother From Another Planet.* #3—Thru Nov. 8: *Give My Regards to Broad Street.* Beg. Nov. 9: *No Small Affair.*

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—*Thief of Hearts.* #2—*Teachers.* #3—*Body Double.* #4—Thru Nov. 8: *Ninja III: The Domination.* Beg. Nov. 9: *A Nightmare on Elm Street.* #5—*A Soldier's Story.* #6—*The Little Drummer Girl.* #7—*All of Me.* #8—*Firstborn.* #9—*The Terminator.* #10—*Terror in the Aisles.* #11—*Purple Rain.*

571. **WANTAGH-RKO**— 781-6969. *Terror in the Aisles.*

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Nov. 8: *All of Me.* Nov. 10–11: *Boris Godunov.* #2—Thru Nov. 8: *Purple Rain.*

Suffolk County

602. **BABYLON-RKO**— 669-0700. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

603. **BABYLON-SOUTH BAY**— 587-7676. #1—*Body Double.* #2—*Terror in the Aisles.* #3—*Firstborn.*

604. **BAY SHORE-CINEMA**— 665-1722. *All of Me.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—*Ghostbusters.* #2—*American Dreamer.*

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Nov. 8: *The Evil That Men Do.* Beg. Nov. 9: *Irreconcilable Differences.*

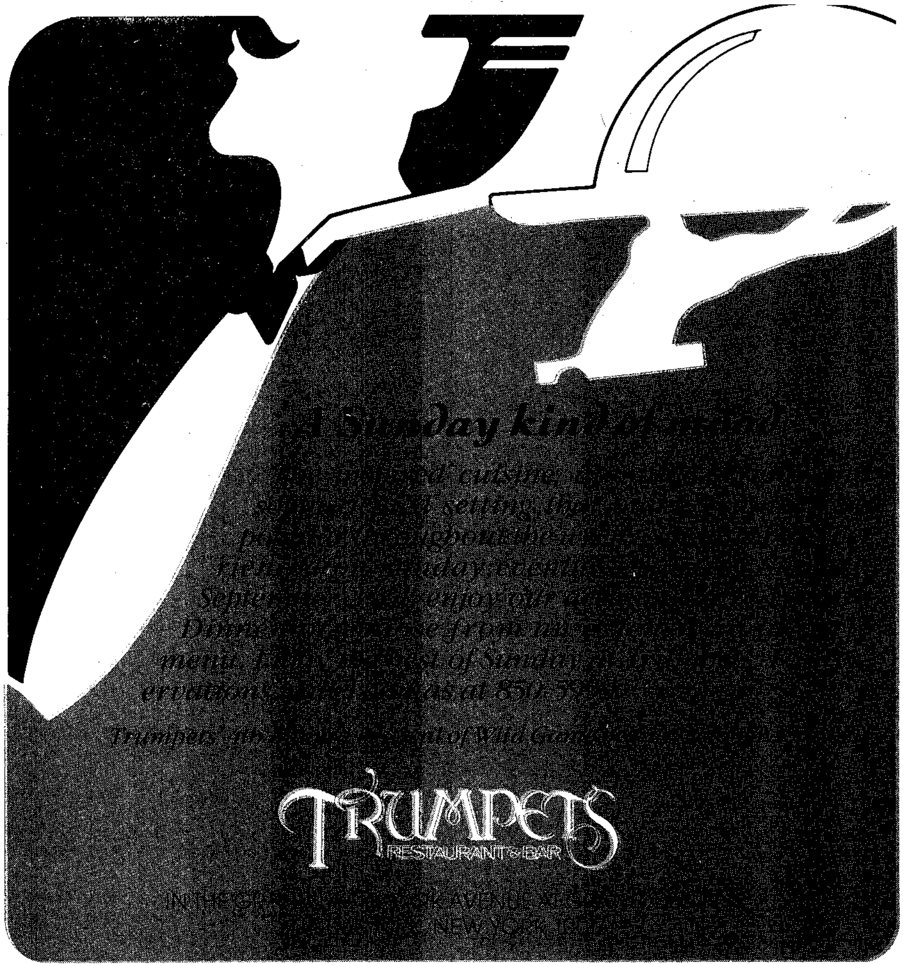
612. **CENTER MORICHES-CENTER**— 878-2100. Thru Nov. 8: *Ghostbusters.*

616. **COMMACK-MULTIPLEX**— 462-6953. #1—*The Terminator.* #2—Thru Nov. 8: *Thief of Hearts.* Beg. Nov. 9: *No Small Affair.* #3—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *A Nightmare on Elm Street.* #4—*Places in the Heart.* #5—*The Little Drummer Girl.* #6—*Body Double.* #7—*Teachers.* #8—*Firstborn.* #9—*All of Me.* #10—*Terror in the Aisles.*

617. **COMMACK-RKO**— 499-4545. #1—*A Soldier's Story.* #2—Beg. Nov. 9: *A Nightmare on Elm Street.*

621. **CORAM-PINE**— 698-6442. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—*Places in the Heart.*

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—Beg. Nov. 9: *Oh, God! You Devil.* #2—*Body Double.* #3—Thru Nov. 8: *Country.* Beg. Nov. 9: *No*



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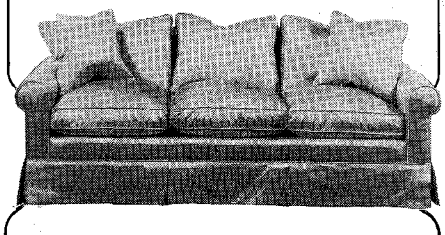

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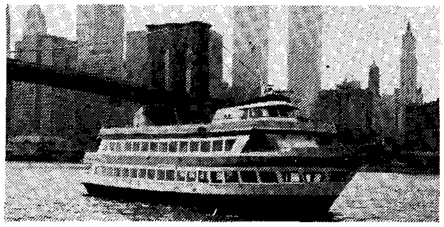

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Small Affair. #4—*Places in the Heart.* #5—*American Dreamer.*

626. **EAST NORTHPORT-LARKFIELD**— 261-0043. *Crimes of Passion.*

627. **EAST SETAUKET-RKO FOX**— 473-2400. *Places in the Heart.*

628. **ELWOOD-ELWOOD**— 499-7800. #1—*Firstborn.* #2—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

629. **FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—Thru Nov. 8: *All of Me.* Beg. Nov. 9: *Silent Night, Deadly Night.*

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *A Nightmare on Elm Street.* #4—*The Brother From Another Planet.*

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. Thru Nov. 8 (tent.): *American Dreamer.*

634. **HUNTINGTON-RKO YORK**— 421-3911. *The Bostonians.*

635. **ISLIP-ISLIP**— 581-5200. #1—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *Silent Night, Deadly Night.* #2—*A Soldier's Story.* #3—*The Terminator.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. *A Soldier's Story.*

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Nov. 8: *Purple Rain.*

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Nov. 8: *The Jigsaw Man.* Beg. Nov. 9: *Irreconcilable Differences.*

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—*A Soldier's Story.* #2— *Terror in the Aisles.* #3—*Thief of Hearts.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. *Terror in the Aisles.* **OUTDOOR**—Thru Nov. 8: *Body Double; Give My Regards to Broad Street.* Beg. Nov. 9: *Silent Night, Deadly Night.*

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—Thru Nov. 8: *Places in the Heart.* Beg. Nov. 9: *Silent Night, Deadly Night.* #2—*The Terminator.*

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Nov. 8: *The Jigsaw Man.* Beg. Nov. 9: *Irreconcilable Differences.*

645. **OAKDALE-OAKDALE**— 589-8118. Program unavailable.

648. **PATCHOGUE-PATCHOGUE**— 475-0601. #1—*Firstborn.* #2—*Country.* #3—*American Dreamer.*

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—*A Soldier's Story.* #2—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *A Nightmare on Elm Street.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. *The Terminator.* **OUTDOOR**—*All of Me; The Last Starfighter.*

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—*Places in the Heart.* #2—Thru Nov. 8: *Thief of Hearts.* Beg. Nov. 9: *Oh, God! You Devil.*

653. **PORT JEFFERSON-MINI EAST**— 928-6555. *Terror in the Aisles.* **WEST**—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Nov. 6: *The Jigsaw Man.* Beg. Nov. 7: *Purple Rain.*

655. **RIVERHEAD-SUFFOLK**— 727-3133. Thru Nov. 8: *Ghostbusters; Stripes.*

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Nov. 8: *Love Streams.* Beg. Nov. 9: *Killing Heat.*

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—*All of Me.* #2—*Body Double.* #3—Thru Nov. 8: *The Wild Life; The Last Starfighter.*

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Nov. 8: *The Wild Life.* Beg. Nov. 9: *Irreconcilable Differences.* #2—*Ghostbusters.*

662. **SMITHTOWN-SMITHTOWN**— 265-1551. Thru Nov. 8: *All of Me.* Beg. Nov. 9: *Oh, God! You Devil.*

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—*A Soldier's Story.* #2—*Firstborn.* #3—Thru Nov. 8: *Terror in the Aisles.*

664. **STONY BROOK-LOEWS**— 751-2300. #1—*Firstborn.* #2—*The Terminator.* #3—*Thief of Hearts.*

666. **WEST ISLIP-TWIN**— 669-2626. #1—Thru Nov. 8: *The Wild Life.* Beg. Nov. 9: *Irreconcilable Differences.* #2—Thru Nov. 8: *Teachers.* Beg. Nov. 9: *The Adventures of Buckeroo Banzai.*

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—*Firstborn.* #2—*A Soldier's Story.*

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. *All of Me.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. #1—*Places in the Heart.* #2—Thru Nov. 8: *Country.* Beg. Nov. 9: *Oh, God! You Devil.*

701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. *Firstborn.*

702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—*Places in the Heart.* #2—*A Soldier's Story.* #3—Thru Nov. 8: *The Little Drummer Girl.* Beg. Nov. 9: *Silent Night, Deadly Night.*

705. **GREENBURGH-CINEMA 100**— 946-4680. #1—*Places in the Heart.* #2—*Country.*

707. **HARRISON-SILVER SCREEN**— 835-2961. Thru. Nov. 7: *King of Hearts; Bread and Chocolate.* Nov. 8–14: *The Man Who Knew Too Much.*

708. **HARTSDALE-CINEMA**— 428-2200. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—*A Soldier's Story.* #3—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #4—Thru Nov. 8: *The Little Drummer Girl.*

709. **LARCHMONT-PLAYHOUSE**— 834-3001. *A Soldier's Story.*

710. **MAMARONECK-PLAYHOUSE**— 698-2200. #1—*Body Double.* #2—Thru Nov. 8: *Crimes of Passion.* Beg. Nov. 9: *Oh, God! You Devil.* #3—Thru Nov. 8: *Country.* Beg. Nov. 9: *Silent Night, Deadly Night.* #4—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *No Small Affair.*

711. **MOUNT KISCO-MOUNT KISCO**— 666-6900. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—*A Soldier's Story.*

712. **MOUNT VERNON-PARKWAY**— 664-3311. Thru Nov. 8: *Ghostbusters.* Beg. Nov. 9: *Irreconcilable Differences.*

714. **NEW ROCHELLE-RKO PROCTORS**— 632-1100. #1—*A Soldier's Story.* #2—*Crimes of Passion; Angel.* #3—Thru Nov. 8: *Places in the Heart.* Beg. Nov. 9: *No Small Affair.* #4—*The Terminator.* #5—Thru Nov. 8: *The Brother From Another Planet.* Beg. Nov. 9: *Silent Night, Deadly Night.* #6—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *Oh, God! You Devil.* #7—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *A Nightmare on Elm Street.*

715. **NEW ROCHELLE-TOWN**— 632-4000. *Firstborn.*

716. **OSSINING-ARCADIAN**— 941-5200. #1—Program unavailable. #2—Program unavailable.

717. **PEEKSKILL-BEACH**— 737-6262. #1—*Body Double.* #2—*Terror in the Aisles.* #3—*The Terminator.* #4—Thru Nov. 8: *Teachers.* Beg. Nov. 9: *No Small Affair.*

719. **PEEKSKILL-WESTCHESTER MALL**— 528-8822. #1—*A Soldier's Story.* #2—*Firstborn.* #3—Thru Nov. 8: *All of Me.* Beg. Nov. 9: *A Nightmare on Elm Street.* #4—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.*

720. **PELHAM-PICTURE HOUSE**— 738-3160. Thru Nov. 8: *Ghostbusters.*

721. **PLEASANTVILLE-ROME**— 769-0720. #1—*All of Me.* #2—*Firstborn.*

722. **RYE-RYE RIDGE**— 939-8177. #1—Thru Nov. 8: *The Terminator.* Beg. Nov. 9: *Places in the Heart.* #2—*Firstborn.*

723. **SCARSDALE-FINE ARTS**— 723-6699. *The Brother From Another Planet.*

724. **SCARSDALE-PLAZA**— 725-0078. Thru Nov. 8: *Ghostbusters.* Beg. Nov. 9: *All of Me.*

727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—*Firstborn.* #2—Thru Nov. 8: *The Terminator.* Beg. Nov. 9: *A Nightmare on Elm Street.*

728. **WHITE PLAINS-UA CINEMA**— 946-2820. *Terror in the Aisles.*

730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—*Teachers.* #2—Thru Nov. 8: *Country.*

731. **YONKERS-KENT**— 237-3440. #1—Thru Nov. 8: *Ghostbusters.* #2—Thru Nov. 8: *All of Me.* Beg. Nov. 9 (tent.): *Body Double.*

732. **YONKERS-MOVIELAND**— 793-0002. #1—*Firstborn.* #2—*Amadeus.* #3—Thru Nov. 8: *Terror in*

the Aisles. Beg. Nov. 9: *A Nightmare on Elm Street.* #4—Thru Nov. 8: *Give My Regards to Broad Street.* Beg. Nov. 9: *Oh, God! You Devil.*

733. YONKERS-PARK HILL— 969-4477. #1—*Terror in the Aisles.* #2—*Body Double.* #3—*The Terminator.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—Thru Nov. 8: *Give My Regards to Broad Street.* #2—*Places in the Heart.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *Country.*

745. NANUET-THE MOVIES— 623-0211. #1—*Body Double.* #2—*A Soldier's Story.* #3—*Teachers.* #4—Thru Nov. 8: *The Terminator.* Beg. Nov. 9 (tent.): *No Small Affair.* #5—*Places in the Heart.*

746. NEW CITY-TOWN— 634-5100. #1—*Firstborn.* #2—*Thief of Hearts.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #2—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

748. NYACK-CINEMA EAST— 358-6631. *All of Me.*

751. PEARL RIVER-CENTRAL— 735-2530. *Firstborn.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *Terror in the Aisles.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Crimes of Passion.*

755. STONY POINT-9 W CINEMA— 942-0303. *Terror in the Aisles.*

756. SUFFERN-LAFAYETTE— 357-6030. *Give My Regards to Broad Street.*

758. WEST HAVERSTRAW-PLAZA— 947-2220. *The Terminator.*

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Terror in the Aisles.* #2—Thru Nov. 8: *The Adventures of Buckeroo Banzai.*

774. DANBURY-CINE— 743-2200. #1—*Places in the Heart.* #2—Thru Nov. 8: *Firstborn.* Beg. Nov. 9: *Silent Night, Deadly Night.* #3—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.*

775. DANBURY-CINEMA— 748-2923. #1—*A Soldier's Story.* #2—Thru Nov. 8: *Thief of Hearts.* Beg. Nov. 9: *No Small Affair.*

777. DANBURY-PALACE— 748-7496. #1—Thru Nov. 8: *The Little Drummer Girl.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—*Body Double.* #3—*The Terminator.*

778. DARIEN-PLAYHOUSE— 655-0100. *Country.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—Thru Nov. 8: *The Adventures of Buckeroo Banzai.* #2—*Body Double.*

780. FAIRFIELD-COUNTY— 334-1411. *Terror in the Aisles.*

781. GREENWICH-CINEMA— 869-6030. #1—Thru Nov. 8: *The Adventures of Buckeroo Banzai.* #2—*Terror in the Aisles.*

782. GREENWICH-PLAZA— 869-4030. #1—*A Soldier's Story.* #2—*The Little Drummer Girl.* #3—*Firstborn.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Places in the Heart.*

784. NORWALK-CINEMA— 838-4504. #1—*Body Double.* #2—*American Dreamer.*

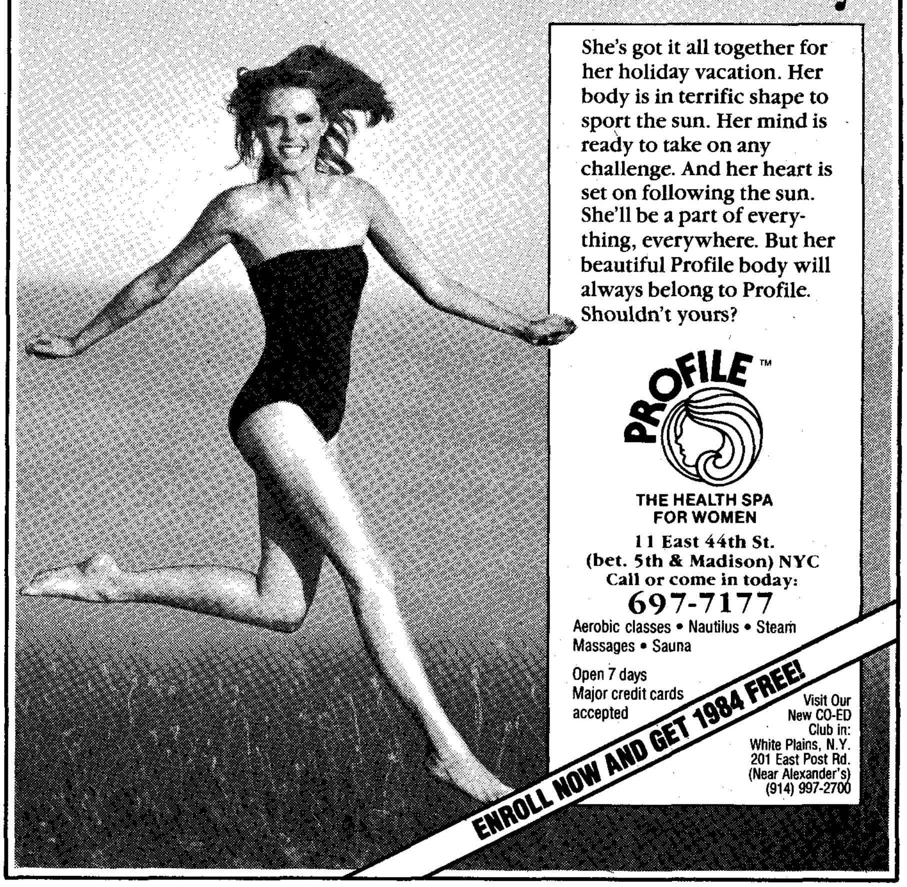
785. NORWALK-NORWALK— 866-9202. *Terror in the Aisles.*

788. SOUTH NORWALK-SONO— 866-9202. Thru. Nov. 6: *The Man Who Knew Too Much* (1956). Nov. 7-9: *Pauline at the Beach; My Night at Maud's.* Nov. 10-13: *Another Time, Another Place.*

789. SPRINGDALE-STATE— 325-0250. Thru Nov. 8: *Ghostbusters.* Beg. Nov. 9: *Country.*

790. STAMFORD-AVON— 324-9205. #1—Thru Nov. 8: *Ninja III: The Domination.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—*Body Double.*

791. STAMFORD-CINEMA— 324-3100. #1—Thru Nov. 8: *Thief of Hearts.* Beg. Nov. 9: *No Small Affair.* #2—Thru Nov. 8 (tent.): *All of Me.* Beg. Nov. 9: *Silent*



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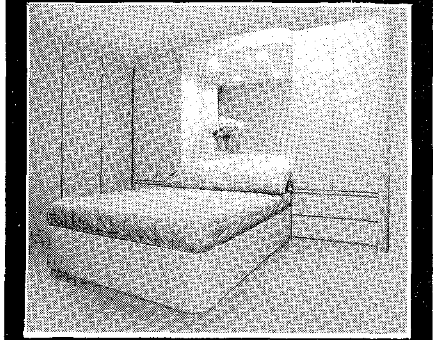

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Night, Deadly Night. #3—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.*

792. **STAMFORD-PARK PLACE**— 323-1600. #1—*The Bostonians.* #2—Thru Nov. 8: *Old Enough.* Beg. Nov. 9: *The Brother From Another Planet.*

793. **STAMFORD-RIDGEWAY**— 323-5000. #1—*Places in the Heart.* #2—*The Terminator.*

794. **TRUMBULL-TRANS-LUX**— 374-0462. #1—*Places in the Heart.* #2—*The Little Drummer Girl.* #3—*A Soldier's Story.*

795. **WESTPORT-FINE ARTS**— 227-3324. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—227-9619. *The Little Drummer Girl.* #4—226-6666. *All of Me.*

796. **WESTPORT-POST**— 227-0500. *Firstborn.*

798. **WILTON-CINEMA**— 762-5678. Thru Nov. 8: *The Adventures of Buckeroo Banzai.*

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN**— 997-6873. #1—*A Soldier's Story.* #2—Thru Nov. 8: *The Terminator.* Beg. Nov. 9: *Oh, God! You Devil.* #3—*Firstborn.*

801. **HARRISON-WARNER**— 482-8550. #1—*Terror in the Aisles.* #2—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

803. **JERSEY CITY-HUDSON PLAZA**— 433-1100. #1—Thru Nov. 8: *Teachers.* #2—*A Soldier's Story.*

806. **SECAUCUS-LOEWS HARMON COVE**— 866-1000. #1—*Thief of Hearts.* #2—*Terror in the Aisles.* #3—*Teachers.* #4—*Firstborn.*

807. **SECAUCUS-LOEWS MEADOW**— 866-6161. #1—*American Dreamer.* #2—*Body Double.* #3—*The Terminator.* #4—*Places in the Heart.* #5—*All of Me.* #6—*A Soldier's Story.*

809. **WEST NEW YORK-MAYFAIR**— 865-2010. Thru Nov. 8: *Bachelor Party; Porky's II.* Beg. Nov. 9: *Ninja III: The Domination; Exterminator 2.*

Essex County

810. **BLOOMFIELD-CENTER**— 748-7900. *A Soldier's Story.*

811. **BLOOMFIELD-RKO ROYAL**— 748-3555. #1—Thru Nov. 8: *Thief of Hearts; Ninja III: The Domination.* Beg. Nov. 9: *A Nightmare on Elm Street.* #2—*Firstborn.*

813. **CEDAR GROVE-CINEMA 23**— 239-1462. *Body Double.*

817. **LIVINGSTON-COLONY**— 992-0800. *All of Me.*

818. **MAPLEWOOD-MAPLEWOOD**— 763-3100. *A Soldier's Story.*

819. **MILLBURN-RKO**— 376-0800. #1—*Garbo Talks.* #2—*Terror in the Aisles.*

821. **MONTCLAIR-CLARIDGE**— 746-5564. #1—Thru Nov. 8: *Terror in the Aisles.* #2—*The Brother From Another Planet.* #3—*Country.*

822. **MONTCLAIR-WELLMONT**— 783-9500. #1—*The Little Drummer Girl.* #2—*The Terminator.* #3—*Purple Rain.*

825. **NUTLEY-FRANKLIN**— 667-1777. #1—Thru Nov. 8: *All of Me.* Beg. Nov. 9 (tent.): *Silent Night, Deadly Night.* #2—*Ghostbusters.* #3—*Body Double.*

827. **UPPER MONTCLAIR-BELLEVUE**— 744-1455. #1—*Places in the Heart.* #2—Thru Nov. 8: *Crimes of Passion.* Beg. Nov. 9: *No Small Affair.* #3—Thru Nov. 8: *All of Me.*

828. **VERONA-VERONA**— 239-0880. *A Soldier's Story.*

830. **WEST ORANGE-ESSEX GREEN**— 731-7755. #1—*Firstborn.* #2—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.* #3—*The Little Drummer Girl.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. Thru Nov. 8: *Ghostbusters.*

841. **CRANFORD-RKO**— 276-9120. #1—*The Brother From Another Planet.* #2—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *Silent Night, Deadly Night.*

842. **ELIZABETH-ELMORA**— 352-3483. Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

846. **LINDEN-TWIN**— 925-9787. #1—*The Terminator.* #2—Thru Nov. 8: *Terror in the Aisles.* Beg. Nov. 9: *A Nightmare on Elm Street.*

848. **ROSELLE PARK-PARK**— 245-0358. Thru Nov. 8: *Teachers.* Beg. Nov. 9: *Body Double.*

849. **SUMMIT-STRAND**— 273-3900. *Places in the Heart.*

851. **UNION-FIVE POINTS**— 964-3466. Beg. Nov. 9: *Oh, God! You Devil.*

852. **UNION-LOST PICTURE SHOW**— 964-4497. Tent.: *Country.*

854. **UNION-RKO**— 686-4373. #1—*A Soldier's Story.* #2—*Firstborn.*

857. **WESTFIELD-RIALTO**— 232-1288. #1—Tent.: *Country.* #2—*Places in the Heart.* #3—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

858. **WESTFIELD-TWIN**— 654-4720. #1—*The Terminator.* #2—*The Little Drummer Girl.*

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. Thru Nov. 8: *Terror in the Aisles.*

861. **CLOSTER-CLOSTER**— 768-8800. Thru Nov. 8: *Places in the Heart.*

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—*The Terminator.* #2—*Places in the Heart.* #3—*Crimes of Passion.* #4—*Thief of Hearts.*

863. **EMERSON-TOWN**— 261-1000. *A Soldier's Story.*

864. **FAIR LAWN-HYWAY**— 796-1717. #1—*Terror in the Aisles.* #2—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.*

866. **FAIRVIEW-TWIN**— 941-2424. #1—*Firstborn.* #2—*Terror in the Aisles.*

867. **FORT LEE-LINWOOD**— 944-6900. #1—Thru Nov. 8: *Body Double.* Beg. Nov. 9: *No Small Affair.* #2—Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.*

868. **FORT LEE-SHARON**— 224-0202. *A Soldier's Story.*

873. **OAKLAND-TWIN**— 337-4478. #1—*A Soldier's Story.* #2—Beg. Nov. 9: *Oh, God! You Devil.*

874. **PALISADES PARK-PARK LANE**— 944-1086. #1—*Ghostbusters.* #2—*All of Me.*

875. **PARAMUS-BERGEN MALL**— 845-4449. *Amadeus.*

876. **PARAMUS-CINEMA 35**— 845-5070. *All of Me.*

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—*A Soldier's Story.* #2—*Country.* #3—*Give My Regards to Broad Street.* #4—*The Little Drummer Girl.* #5—*Places in the Heart.* #6—*Firstborn.* #7—*The Brother From Another Planet.* #8—*The Adventures of Buckeroo Banzai.* #9—*Crimes of Passion.*# #10—*Thief of Hearts.*

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—Thru Nov. 8: *Teachers.* Beg. Nov. 9: *Silent Night, Deadly Night.* #2—*American Dreamer.* #3—*The Terminator.*

880. **RAMSEY-CINEMA**— 825-2090. Thru Nov. 8 (tent.): *Places in the Heart.*

881. **RAMSEY-INTERSTATE**— 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO**— 641-0617. *The Terminator.*

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—*A Soldier's Story.* #2—*Firstborn.* #3—*The Little Drummer Girl.* #4—Thru Nov. 8: *Country.* Beg. Nov. 9: *A Nightmare on Elm Street.*

884. **RIDGEWOOD—ROSEBUD**— 670-9183. Nov. 5–8: *Mr. Smith Goes to Washington.* Nov. 9–11: "The Chaplin Review."

885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru Nov. 8: *The Wild Life.* #2—Thru Nov. 8: *Ghostbusters.*

886. **TEANECK-MOVIE CITY**— 836-3334. #1—Thru Nov. 8: *Terror in the Aisles.* #2—Thru Nov. 8: *Body Double.* #3—Thru Nov. 8: *Ghostbusters.* Beg. Nov. 9: *No Small Affair.*

887. **TENAFLY-BERGEN**— 567-0004. Thru Nov. 8: *Ghostbusters.*

888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. Thru Nov. 8: *Terror in the Aisles.*

889. **WESTWOOD-PASCACK**— 664-3200. Thru Nov. 8: *American Dreamer.* Beg. Nov. 9: *Oh, God! You Devil.*

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York*'s critic.

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, working in long takes in which (say) a dull family argument, nagging its way to a conclusion, will suddenly boil over in a wild outburst of slaps, kicks, curses, and flailing arms. His vision of lower-middle-class life is both frightening and funny—the fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. R. 86

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. PG. 11, 16, 32, 46, 83, 93, 118, 203, 228, 231, 308, 413, 416, 448, 534, 536, 541, 543, 548, 567, 574, 604, 616, 629, 650, 658, 662, 668, 719, 721, 724, 731, 748, 791, 795, 807, 817, 825, 827, 874, 876

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. How interesting is Salieri's envy? Shaffer keeps pounding away at it, and he turns Mozart into a new Jesus Christ who arrives on Earth only to be betrayed again. The last third of the movie grows more and more exploitative, until even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. PG. 74, 85, 407, 519, 554, 732, 875

AMERICAN DREAMER—(1hr. 45m., '84) An impetuous young American woman wins a trip to Paris as a writing-contest prize, and becomes involved in a series of wild international escapades. With JoBeth Williams, Tom Conti, Alan McMann, Giancarlo Giannini. Dir. Rick Rosenthal. R. 22, 32, 48, 92, 109, 206, 213, 225, 307, 402, 420, 512, 523, 541, 558, 561, 606, 616, 625, 633, 648, 653, 708, 710, 719, 747, 774, 784, 791, 807, 830, 867, 879, 889

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 90

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bull-fighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. Every image has power and weight: The cinematographer, Pasqualino De Santis, works with such warmth that he brings out the heat in the music. Migenes-Johnson, the American-born soprano who has had a remarkable career in Europe, is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. PG. 88

★ **BODY DOUBLE**—(1hr. 54m., '84) Brian De Palma's cynical and brazenly artificial thriller doesn't always make sense, but it's funny and exciting. The plot is nonsense—an excuse for a series of set-pieces. The hero is an out-of-work actor (Craig Wasson) who spies on a beautiful woman caressing herself behind open windows every night. When she is menaced by a grotesque-looking American Indian, the actor is in the bizarre position of being both voyeur and would-be savior. When he begins following her around, De Palma works in that sensual, trance-like style that is the most sheerly pleasurable achievement in contemporary movies. The gliding movements, which bind the characters together in single shots (rather than through the dull clichés of crosscutting) are not a mere virtuoso trick; the way these people are physically connected is the key to the film's meaning. *Body Double* is about Los Angeles, about the eroticized way of life, partly created by the media culture, in which exhibitionist and voyeur are linked by common need. The film features some outlandish violence, too preposterous to be taken seriously by anyone but the most literal-minded, and a delightful performance by Melanie Griffith as a sweet-voiced porn actress. R. 6, 41, 58, 82, 93, 100, 109, 114, 118, 201, 206, 210, 212, 225, 236, 237, 300, 305, 401, 410, 413, 418, 422, 428, 439, 447, 448, 512, 526, 533, 536, 540, 541, 543, 545, 567, 603, 616, 621, 625, 628, 629, 642, 658, 708, 710, 711, 714, 717, 731, 733, 745, 747, 777, 779, 784, 790, 801, 807, 813, 825, 842, 848, 857, 864, 867, 886

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. 38, 90, 234, 411, 416, 536, 552, 566, 602, 632, 714, 723, 792, 821, 841, 878

CHOOSE ME—(1hr. 54m., '84) A man in search of his past escapes from a veteran's mental hospital and journeys into a strange world of radio talk shows and smoke-filled nightclubs. With Keith Carradine, Geneviève Bujold, Lesley Ann Warren, Rae Dawn Chong, Patrick Bauchau. Written and directed by Alan Rudolph. R. 60

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange, who produced the movie with Wittliff, is so strong that she's not much of anything else. Are we so puritanical that a woman would still appear less strong to us if she had a sense of humor or a sensual streak or a few dark corners? With Wilford Brimley and Matt Clark. PG. 14, 41, 71, 92, 234, 307, 403, 407, 414, 533, 537, 562, 625, 648, 700, 705, 710, 730, 744, 778, 789, 821, 852, 857, 878, 883

CRIMES OF PASSION—(1hr. 42m., '84) A married man doing investigative work becomes irresistibly drawn into the life of a fashion designer, who, in her spare time, assumes a highly erotic, alternate persona. With Kathleen Turner, Anthony Perkins, John Laughlin, Annie Potts, Bruce Davison. Dir. Ken Russell. R. 6, 31, 70, 97, 205, 234, 407, 410, 517, 531, 541, 561, 626, 710, 714, 754, 827, 862, 878

DIARY FOR MY CHILDREN—(1hr. 46m., '84) In Hungarian, Eng. subtitles. A young woman, having returned to her native Hungary after World War II and her parents' death, rebels against her guardian, a rigid Communist official, and the repression of Stalinist rule. With Zsuzsa Czinkóczi and Jan Nowicki. Dir. Márta Mészáros. 86

FIRSTBORN—(1hr. 40m., '84) A divorced woman is saved from a destructive relationship with a man by the efforts of her young sons. With Teri Garr, Peter Weller, Christopher Collet, Sarah Jessica Parker, Corey Haim. Dir. Michael Apted. PG-13. 24, 35, 72, 104, 111, 113, 118, 201, 205, 210, 213, 223, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 616, 628, 648, 663, 664, 667, 701, 715, 719, 721, 722, 727, 732, 746, 751, 774, 782, 796, 800, 806, 811, 830, 854, 866, 878, 883

FULL MOON IN PARIS—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale

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Ogier), who lives in the suburbs with a burly man who adores her, but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a dilemma. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poseur who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 16, 86

GARBO TALKS—(1hr. 43m., '84) Anne Bancroft gives a powerful performance in a rather sickly comedy. She plays a dying woman, a great liberal battler who has only one final wish—to meet her lifetime idol, Greta Garbo. Her *shlump* of a son, Gilbert (Ron Silver), an accountant married to a whiny bitch from California (Carrie Fisher), doesn't find anything strange about the request and devotes himself heart and soul to tracking down the Great Recluse. In the process, he becomes a full human being for the first time in his life. *Garbo Talks* would seem to be the ultimate Jewish son's fantasy: Gilbert becomes a rebel, saves his life, and pleases Mom all at the same time. The movie doesn't seem to recognize that movie stars may not be the only thing worth thinking about on one's death bed, and after a while it becomes a little creepy: One begins to feel sorry not for the dying woman but for the elderly Garbo, who is made the object of an autograph hound's passion approaching moral blackmail. Yet there are touching moments, Bancroft's great performance, and a very funny turn by Hermione Gingold as an aging lady of the stage and screen. PG-13. 14, 92, 819

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 38, 201, 402, 427, 530, 535, 559, 606, 612, 655, 660, 712, 720, 724, 731, 789, 825, 840, 874, 885, 886, 887

GHOST DANCE—(1hr. 40m., '83) In Eng. and French, Eng. subtitles. Two young women wander through London and Paris searching out the influences of ghosts in modern-day life. With Pascale Ogier, Leonie Mellinger, Jacques Derrida. Dir. Ken McMullen. 2

GIVE MY REGARDS TO BROAD STREET—(1hr. 48m., '84) A musical fantasy about a day in the life of an international singer/composer who is trying to locate the stolen master tapes of his lastest album. Starring and written by Paul McCartney, with Bryan Brown, Ringo Starr, Barbara Bach, Linda McCartney, Tracey Ullman, Ralph Richardson. Dir. Peter Webb. PG. 32, 54, 109, 225, 307, 407, 420, 541, 566, 642, 732, 735, 756, 878

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

IRRECONCILABLE DIFFERENCES—(1hr. 52m., '84) A comedy about a ten-year-old California girl who sues her parents for divorce. With Ryan O'Neal, Shelley Long, Drew Barrymore. Dir. Charles Shyer. PG. 416, 436, 438, 518, 530, 535, 609, 639, 644, 660, 666, 712

KILLING FIELDS, THE—(2hrs. 19m., '84) Reviewed in this issue. R. 62

LA PETITE BANDE—(1hr. 31m., '84) A group of young children run away from school and embark upon an almost magical series of adventures: a slapstick fairy tale with no dialogue—only music and sound effects. Dir. Michel Deville. PG. 96

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) No better than competent and efficient, this George Roy Hill production nevertheless preserves the central ideas of John le Carré's brilliant 1983 thriller. Diane Keaton is Charlie, the leading lady of a provincial English rep company, a minor actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. The Israelis break down Charlie's myths about herself, convincing her that she's no more than a radical poseur; they turn her guilt, her sense of inauthenticity, against her. Charlie then becomes a double agent, passing back and forth between the Israelis and the Palestinians without quite knowing what she believes. In part the movie is about acting—a person without a self vibrating in response to moral passions that aren't her own, and Keaton, who understands these things, gives a taut and affecting performance. The adaptation by Loring Mandel gets most of the plot in but loses le Carré's atmosphere, his intricacy and knowingness. The filmmakers lay their cards faceup on the table—they explain everything instead of inducing us slowly, as le Carré does, into a secret. Klaus Kinski is miscast as the chief Israeli agent Kurtz, and Yorgo Voyagis, as "Joseph," the agent who mesmerizes Charlie, is handsome but stiff. R. 9, 37, 61, 62, 83, 92, 202, 211, 234, 305, 403, 407, 412, 420, 422, 427, 544, 551, 554, 558, 567, 616, 702, 708, 777, 782, 794, 795, 822, 830, 858, 878, 883

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. Set in a German village during World War II, the story of a clandestine love affair between a local shopkeeper and a Polish prisoner-of-war. With Hanna Schygulla, Piotr Lysak, Armin Mueller-Stahl, Elisabeth Trissenaar, Bernhard Wicki. Dir. Andrzej Wajda. R. 86

MOVING OUT—(1hr. 31m., '84) Before an Australian boy moves from the city in which he grew up, he's determined to have a last fling. With Vince Colosimo. Dir. Michael Pattinson. 46

NICARAGUA: NO PASARAN—(1hr. 14m., '84) A documentary about the Nicaraguan revolution and the nation's struggle to survive in the face of massive U.S. economic and military pressure. Dir. David Bradbury. 2

NIGHTMARE ON ELM STREET, A—(1hr. 31m., '84) A terrifying nightmare about a madman, shared by four small-town teenagers, begins to cross the border between their dreams and reality. With John Saxon, Ronee Blakley, Heather Langenkamp. Written and directed by Wes Craven. R. 16, 30, 97, 100, 210, 234, 237, 306, 407, 411, 424, 427, 518, 519, 529, 541, 567, 616, 617, 632, 649, 714, 719, 727, 732, 777, 790, 811, 846, 883

NO SMALL AFFAIR—(1hr. 42m., '84) A romantic comedy about a teenage photographer and his coming-of-age pursuit of a down-on-her-luck club singer. With Jon Cryer and Demi Moore. Dir. Jerry Schatzberg. R. 23, 48, 93, 109, 114, 118, 201, 206, 210, 225, 300, 401, 410, 413, 418, 422, 428, 448, 512, 526, 533, 536, 540, 545, 559, 566, 616, 621, 625, 628, 629, 708, 710, 711, 714, 717, 745, 747, 775, 791, 801, 827, 842, 857, 864, 867, 886

NOT FOR PUBLICATION—(1hr. 27m., '84) The heroine of this comedy is a dedicated political worker who moonlights as a reporter for a disreputable scandal sheet. With Nancy Allen, David Naughton, Laurence Luckinbill. Dir. Paul Bartel. R. 57

OH GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 22, 36, 37, 70, 78, 109, 201, 206, 225, 307, 401, 412, 420, 427, 439, 512, 523, 541, 554, 561, 625, 651, 653, 662, 700, 708, 710, 714, 719, 732, 747, 774, 791, 800, 830, 851, 867, 873, 889

PARIS, TEXAS—(2hrs. 30m., '84) A man, missing for several years, is found wandering in Texas; aided by his brother, he begins to pull together the broken pieces of his life. With Harry Dean Stanton, Nastassja Kinski, Dean Stockwell, Aurore Clement, Hunter Carson. Written by Sam Shepard; adaptation by L. M. Kit Carson. Dir. Wim Wenders. R. 55

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste muffles the movie; his extraordinary craftsmanship only disguises how sentimental the material is at heart. The threats to these characters all come from the *outside*, and when Benton makes it clear that God has sanctified them all, you wonder why he hasn't stretched God's tolerance a little further. Cinematography by Nestor Almendros. PG. 23, 30, 70, 105, 206, 211, 225, 300, 403, 412, 418, 423, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 643, 651, 700, 702, 705, 714, 722, 735, 745, 774, 783, 793, 794, 795, 807, 827, 849, 857, 861, 862, 878, 880

★ PURPLE RAIN—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 36, 97, 118, 235, 443, 502, 504, 524, 567, 574, 654, 822

RAZOR'S EDGE, THE—(2hrs. 10m., '84) The dullest, most useless movie of the year, this remake of the 1946 "classic" (based on a preposterous novel by Somerset Maugham) has Bill Murray in the old Tyrone Power role—the young American who loses his illusions in World War I and then turns his back on a comfortable life in America and searches for the truth. This quest involves spending much time in Paris cafés and traveling to the Himalayas to consult a lama. Why didn't Murray and his friend, director John Byrum, update the material to the Vietnam period? Ugly, studio-bound, even poorly photographed, the twenties and thirties settings have the additonal effect of making Murray look anachronistic. With his sly mockery and his fast-shifting voices, Murray is completely a product of the media age. In any case, the story now makes no sense. The depressed Murray goes to India, climbs a mountaintop, stands there looking over the peaks and then returns to Paris a happy-go-lucky guy. But what did he learn up there? He never says. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? A strong performance by Theresa Russell as a proper girl who becomes a slut. Everyone else is negligible. PG-13. 45

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a

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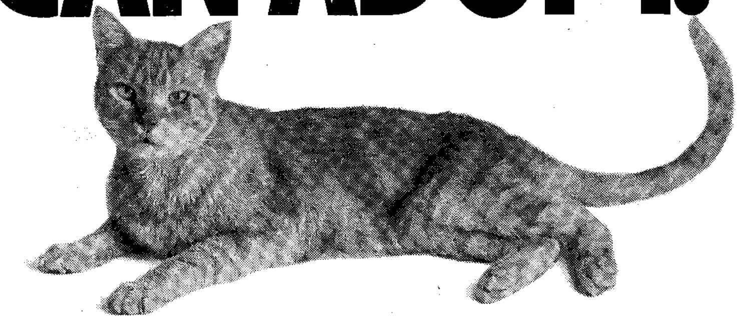

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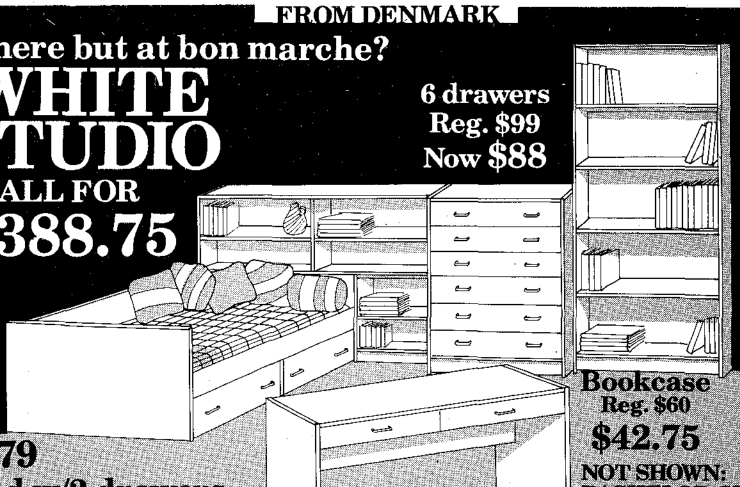

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Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

SILENT NIGHT, DEADLY NIGHT—(1hr. 19m., '84) A teenage boy's traumatic memory of a Christmas in his childhood leads to a murderous rampage during the holiday season. With Robert Brian Wilson, Lilyan Chauvin, Gilmer McCormick, Toni Nero. Dir. Charles E. Sellier Jr. R. 37, 83, 109, 206, 210, 234, 300, 403, 412, 420, 428, 523, 533, 541, 561, 629, 635, 642, 643, 702, 710, 714, 774, 791, 825, 841, 879

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, a martinet who punishes the soldiers he thinks conform to the white man's watermelon-boy image of blacks. Waters, an inverted racist, is so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed by director Norman Jewison in tight close-up, is portentious and gravelly, in the Jack Webb manner. Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. PG. 21, 44, 60, 104, 105, 109, 114, 118, 210, 212, 234, 236, 303, 401, 403, 412, 414, 420, 422, 426, 447, 450, 500, 512, 521, 528, 529, 541, 550, 559, 567, 602, 617, 632, 635, 637, 640, 649, 663, 667, 702, 708, 709, 711, 714, 719, 745, 775, 782, 794, 795, 800, 803, 807, 810, 818, 828, 854, 863, 868, 873, 878, 883

★ **STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. 51

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch is in full control of an extremely singular style. Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. R. 88

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past.* The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed, where Swann makes love to her from the rear. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. R. 56

TEACHERS—(1hr. 46m., '84) A look at the absurdities and crises of a contemporary urban high school that is being sued for awarding a diploma to an illiterate student. With Nick Nolte, JoBeth Williams, Judd Hirsch, Ralph Macchio, Allen Garfield, Lee Grant, Richard Mulligan. Dir. Arthur Hiller. R. 32, 99, 114, 118, 306, 410, 531, 557, 567, 616, 666, 717, 730, 745, 803, 806, 848, 879

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 16, 24, 33, 80, 97, 100, 103, 118, 202, 203, 210, 223, 237, 304, 307, 401, 407, 408, 410, 413, 422, 426, 500, 531, 533, 541, 545, 550, 554, 567, 616, 635, 643, 650, 664, 714, 717, 722, 727, 733, 745, 758, 777, 793, 800, 807, 822, 846, 858, 862, 879, 882

TERROR IN THE AISLES—(1hr. 23m., '84) A compilation of scenes taken from great horror films of the past. With Donald Pleasence and Nancy Allen. Dir. Andrew Kuehn. R. 20, 32, 72, 78, 97, 99, 100, 103, 109, 118, 201, 206, 210, 212, 237, 306, 401, 407, 413, 420, 422, 428, 439, 512, 518, 523, 526, 529, 567, 571, 603, 616, 632, 635, 640, 642, 649, 653, 663, 714, 717, 728, 732, 733, 752, 755, 773, 780, 781, 785, 801, 806, 819, 821, 841, 846, 860, 864, 866, 886, 888

THIEF OF HEARTS—(1hr. 39m., '84) In this romantic thriller, a burglar robs a woman's diary and becomes her fantasy-lover. With Steven Bauer, Barbara Williams, John Getz. Dir. Douglas Day Stewart. R. 24, 33, 80, 111, 118, 201, 205, 210, 213, 408, 411, 519, 531, 541, 567, 616, 640, 651, 664, 746, 775, 791, 806, 811, 862, 878

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 47

Revivals

BAND OF OUTSIDERS—(1hr. 35m., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 95

DAY FOR NIGHT—(1hr. 56m., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of *Meet Pamela*, a conventional, commercial movie romance, makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset and Jean-Pierre Aumont. 50

GIMME SHELTER—(1hr. 31m., '70) The bad scene at Altamont. We see the murder during the concert, and then Mick Jagger looking at it on an editing machine shaking his head wistfully. Brilliant musical performances, but a lot of sanctimonious, possibly hypocritical moralizing about violence. Dir. David and Albert Maysles and Charlotte Zwerin. 5

HE WALKED BY NIGHT—(1hr. 19m., '48) A tight, fast cops-and-robbers story shot on location in Los Angeles, with emphasis on interesting scientific detection methods. With Richard Basehart. Dir. Alfred Werker. 95

L'AVVENTURA—(2hrs. 25m., '59) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film, jeered at first, then recognized as a landmark in intellectual filmmaking. The problems, real and imaginary, of the leisure class are examined by a Marxist artist. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. The mood is made more poignant by the sumptuous natural and man-made surroundings and masterly performances and photography. With Monica Vitti and Gabriele Ferzetti. 96

MADAME ROSA—(1hr. 45m., '77) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli, old-young togetherness. But even as it strains credibility it breaks the heart; particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old, and puffy whore. Dir. Moshe Mizrahi. 5

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted and the film has been rescored with music by Adam Ant, Bonnie Tyler, and others. 16, 562, 723

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. 10, 39

PLAY IT AGAIN, SAM—(1hr. 27m., '72) A consistently amusing Woody Allen film about his obsession with the romantic, idealistic Humphrey Bogart of *Casablanca*, who materializes periodically to spur Woody on to higher things. There is, however, something unpleasant about pint-size, frowzy Allen's refusal to have anything to do with a girl who is less than model-gorgeous. Dir. Herbert Ross. 13

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. 10

ROCKING HORSE WINNER, THE—(1hr. 31m., '49) An oddly interesting but not really successful version of the D. H. Lawrence story about a little boy whose rocking horse could pick Derby winners. An uneven mix of whimsy, the supernatural, humor, and drama. With John Howard Davies, Valerie Hobson and John Mills. Dir. Anthony Pelissier. 95

SHOOT THE PIANO PLAYER—(1hr. 20m., '60) In French, Eng. subtitles. François Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. 50

STORY OF ADELE H, THE—(1hr. 37m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 50

STREETCAR NAMED DESIRE, A—(2hrs. 2m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 39

VIRGIN AND THE GYPSY, THE—(1hr. 32m., '70) From a D. H. Lawrence novella, the makers have created a remarkable and engrossing film, beautifully capturing its twenties period and people. With Joanna Shimkus and Franco Nero. Dir. Christopher Miles. 95

WITNESS FOR THE PROSECUTION—(1hr. 54m., '57) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power, having a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Written by Billy Wilder and Harry Kurnitz; dir. Wilder. 10

YELLOW SUBMARINE—(1hr. 25m., '68) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. 10

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Broadway

Previews and Openings

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ACCIDENTAL DEATH OF AN ANARCHIST—Jonathan Pryce stars in Dario Fo's satirical comedy, adapted by Richard Nelson; directed by Douglas C. Wager. Action takes place in an Italian police station, and Raymond Serra, Joe Grifasi, Patti LuPone, Bill Irwin, and Jerry Bamman have featured roles. Previewing now, thru 11/14, Mon.-Sat. at 8, Wed. & Sat. at 2, $15-$25. After opening, 11/15, Mon.-Thurs. at 8, Sat. at 2, $20-$32.50, Fri. & Sat. at 8, $25-$35, Wed. at 2, $17.50-$27.50. **Belasco,** 111 W. 44th (239-6200). All major credit cards. 2 hrs., 10 mins.

HAARLEM NOCTURNE—Musical revue, starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams; codirected by Murray Horowitz. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. Previews now prior to a 11/18 opening. **New Latin Quarter,** 200 W. 48th (239-6200). All major credit cards. 2 hrs.

Now Playing

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that tries to shatter the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box,** 239 W. 45th (239-6200). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; again directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter. Tues., Thurs., & Fri. at 8, Wed. & Sat. at 2, Sun. at 3; all performances $25-$42.50; thru 11/18. For November, Stephen Lang will take over the Malkovich role. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. Credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart, Arthur French. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3; $32.50; Fri. & Sat. at 8, $35; thru 12/30. **Circle in the Square,** 50th W.of Bdway (581-0720). 2 hrs., 20 mins. Major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early '60s and running thru the early '70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 mins. Major credit cards. ●●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ●● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ●●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Peter Gallagher. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hrs., *Cyrano de Bergerac* 3 hrs., 15 mins.

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. Major credit cards.**IRLS**

THE THREE MUSKETEERS—A new youth-oriented production of the musical adapted from the Alexandre Dumas classic by William Anthony McGuire and Mark Bramble, with score by Rudolf Friml, lyrics by P. G. Wodehouse and Clifford Grey. Michael Praed, Ron Taylor, Chuck Wagner, and Brent Spiner head the cast, with Liz Callaway, Ed Dixon, and Marianne Tatum. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Fri. & Sat. at 8, $25-$45; Wed. at 2, $17.50-$37.50. **Broadway,** Bdway at 53rd (239-6200). 2 hrs., 30 mins. All major credit cards. Previewing.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Berman and Sam Freed; Max Cantor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Billie McBride, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter

Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Thurs. at 8, Fri. & Sat. at 8 & 11, Sun. at 3; $22.50-$30. ***Lyceum,*** *149 W. 45th (239-6200). Major credit cards.*

Off Broadway

AFTER THE FALL—*Frank Langella and Dianne* Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillinger. Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91,** 316 E. 91st (831-2000).

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. *Avner's a clown for the thinking man and exacting* child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; $19-$25. **Lamb's Theatre,** 130 W. 44th (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary con-man, Soapy, during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt who plays the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $26-$28. ***Minetta Lane Theater,*** *18-22 Minetta Lane (420-8000).*

BETWEEN RAILS—Eric Hertz's play about an aging black housekeeper and her cat as they ride a train south after 40 years in the north. Thelma Louise Carter stars; directed by Hal Scott. Tues.-Sat. at 8, Sun. at 7:30, Sat. & Sun. at 2:30; $15-$17. **South Street,** 424 W. 42nd (279-4200).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; $20. ***Theater Guinevere,*** *15 W. 28th (686-1470).* Closed.

BURKIE—Bruce Graham's play set in a Philadelphia suburb focusing on a man and his two children; directed by Lynn Thomson; featuring Eddie Jones, Jeffrey Hayenga, Caryn West, Sam Coppola. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $11-$14; thru 11/11. **Hudson Guild,** 441 W. 26th (760-9810).

CAP AND BELLS—Luigi Pirandello's comedy of sexual improprieties, insanity, and small-town paranoia, starring Frank Gero, and directed by John Ferraro. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20; thru 11/25. **Judith Anderson Theater,** 422 W. 42nd St.(279-4200). Closed.

THE COUNTRY GIRL—A revival of the play by Clifford Odets, about backstage life circa 1950, with Hal Holbrook, *Christine Lahti, and Jeffrey DeMunn in* leading roles; directed by Richard Thomsen; with Jennifer Joyce, Gus Kaikkonen. Tues.-Sat. at 8, Wed. & Sun. at 3, Sat. at 2; $20-$25; thru 12/23. **Chelsea Playhouse,** 519 W. 23rd St. (243-0992).

DIAMONDS—*Musical revue about baseball featuring* music and lyrics by Comden and Green, Cy Coleman, Kander and Ebb, among others; directed by Harold Prince. Loni Ackerman, Scott Holmes, and Dick Latessa are featured. Previews begin 11/16 prior to a 12/2 opening. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEATHERTOP—Musical with music and lyrics by Skip Kennon, book by Bruce Peyton; directed by Susan Schulman. Based on a short story by Nathaniel Hawthorne, play is set in 18th-century witch-haunted New England. With David Barron, Laura Dean, Alexandra Korey, Jason Graae, Stephen Bogardus, and Charles Bari. Tues.-Sat. at 8, Sun. at 3 & 7:30; $10 & $12; thru 11/18. **WPA,** 138 Fifth Ave. (206-0523).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room *at the edge of the Mojave Desert; directed by the* author. With Frances Fisher, David Andrews, Page Johnson, and Stephen Mendillo. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theatre,** 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Sudie Bond, Anthony Heald, Christopher Curry, Roy Cooper. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $16-$18. **Astor Place,** 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, beginning at Ellis Island, *progressing straight through to the movie-*mogul scene. Sat. at 8:30, Sun at 2 & 5:30; $12-$19.50; thru 12/30. **Norman Thomas Theater,** 111 E. 33rd St.(689-7610).

I HEAR MUSIC...OF FRANK LOESSER AND FRIENDS—Jo Sullivan stars in this musical with Colin Romoff, Greg Utzig, Douglas Romoff, Brian Slawson, and Ed Joffe. Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun at 3; $17.50-$22.50. **The Ballroom,** 253 W. 28th St. (594-0326).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel,** 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$25. Starring are Stuart Zagnit, Scott Wentworth, Barbara McCulloh. **Audrey Wood,** 359 W. 48th (307-5452).

LA BOHEME—Linda Ronstadt sings the role of Mimi, the seamstress in Puccini's opera, and Gary Morris is Rudolfo; they alternate the starring roles with Patti Cohenour and David Carroll. Cass Morgan plays Musette. Completing the cast: Howard McGillin, Margaret Benczak, Bill Carmichael, Keith David, Merwin Goldsmith, Nancy Heikin, John Herrera, James Judy, Neal Klein, Daniel Marcus, Carolyn Peyton, Joe Pichette, Marcie Shaw, Michael Willson. Tues.-Sun. at 8, Sat. & Sun. at 3. $15-$18. **Public/Anspacher,** 425 Lafayette (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. ***Orpheum,*** *126 Second Ave. (239-6200).* ● ●

LOSING IT—Jon Klein's comedy about two men learning to cope with the absence of women in their lives; directed by Andrew Cadiff; featuring Jeff Alan-Lee, Richard Karn. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE MISS FIRECRACKER CONTEST—A revival of Beth Henley's comedy about a Southern woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. With Holly Hunter, Mark Linn-Baker, Joyce Reehling-Christopher, June Stein. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts,** 407 W. 43rd (541-8394).

OBLOMOV—John Ginman's adaptation of the 19th century Ivan Goncharov novel, starring Robin Swados. It's a one-man show, directed by Franklyn Lenthall, and is about the lonely life of a fallen Russian aristocrat. Wed.-Mon. at 8; $10; thru 11/19. **Raft Theatre,** 432 W. 42nd (274-4200).

OY MAMA! AM I IN LOVE!—Mary Soreanu stars in a Yiddish show (with English subtitles) with book by *Moshe Blum, music by Ed Linderman, lyrics by Yakov* Alper; directed by Michael Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; $12.50-$21.50. **Town Hall,** 123 W. 43rd (921-9447).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. With Ron Yamamoto, Allan Tung, Christine Toy, Tom

A D V E R T I S E M E N T

THE GALLERY

Brooke Alexander Inc.
20 W. 57th, 757-3721, hours: Tu-Sa 10-6. Richard Bosman: New Paintings. Elizabeth Murray: Complete Lithographs 1980-84. Also work by Martha Diamond, Ken Goodman, Judy Rifka.

Terry Dintenfass
50 W. 57th, 581-2268, hours: Tu-Sa 10-5:30. Arthur Dove: Paintings, drawings, and collages (exhibition in conjunction with Barbara Mathes and Salander-O'Reilly galleries). Nov. 3-Dec. 29.

David Findlay
984 Madison at 77th, 249-2909, hours: Tu-Sa 10-5, Mondays by appointment. Representing works by Camoin, Glieze, Harpinges, Loiseau, Maufra, Valtat, and Vignon. Contemporary paintings by Asoma, Bardone, Cathelin, and Genis.

James Goodman Gallery
1020 Madison, 772-2288, hours: M-Sa 10-6. Paintings and sculpture by Armitage, Avery, Botero, Chia, DeKooning, Dubuffet, Estes, Jensen, Moore, Picasso, Steinberg.

Graham
1014 Madison at 78th, 535-5767, hours: Tu-Sa 10-5. 2nd Floor—Seymour Fogel: Constructions and paintings 1964-84. At 73, this will be Fogel's first major one-man exhibition spanning 20 years of work. Nov. 7-Dec. 8.

Gruenebaum Gallery
38 E. 57th, 838-8245, hours: Tu-Sa 9-6. Esteban Vincente new paintings. Oct. 30-Dec. 1.

Kennedy Galleries
40 W. 57th–5th floor, 541-9600, hours: M-F 9:30-5:30. "John Marin's Oils:" The focus of this major exhibition is exclusively on the oils of this great American modernist. Also on view, etchings: "New York Through the Eyes of John Marin and John Sloan."

Marlborough Gallery
40 W. 57th, 541-4900, hours: M-Sa 10-5:30. "Masters of Modern and Contemporary Sculpture" and "Avigdor Arikha: New York Drawings 1984." Nov. 8-Dec. 4.

Pierre Matisse Gallery
41 E. 57th, 355-6269, hours: Tu-Sa 10-5. Important works by Butler, Chagall, Dubuffet, Giacometti, Lam, MacIver, Mason, Millares, Miro, Riopelle, Rouan, Saura, Tanguy, Zao Wou-ki.

Wunderlich & Company
41 E. 57th, 838-2555, hours: Tu-Sa 9:30-5:30. "American Prints II." Through Nov. 30. Includes works by Whistler, Bellows, Moran, Currier & Ives. "Marine Paintings of the 19th and 20th Centuries. Through Nov. 10. Includes works by Birch, Silva, Stobart, Dawson, Moran.

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THEATER

Matsusaka, Tom Marino, Diane Lam, Gayln Kong, Francis Jue. Tues.-Sat. at 8, Wed. at 2, Sat. & Sun. at 3; $15-$30. **Promenade,** Bdway at 76th St. (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold, and Alexander Sirotin; choreography by Felix Fibich. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3/85. **Folksbiene,** 123 E. 55th (755-2231).

THE POKER SESSION—Keith McDermott stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story deals with a man's first night home from a mental institution; with Steve Vinovich, Ruby Holbrook, Jessie Jones, Colm Meany, and Keliher Walsh. Tues.-Sat. at 8, Sun. at 7; $16; thru 11/18. **Theatre Off Park,** 28 E. 35th (679-6283).

THE PRETENDER—Harvey Parker's romantic play, directed by Ellyn Gersh; with Stanley Bojarski, Maureen Kilmurry, Cornelia Mills, and Craig Wroe. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$18. **Chernuchin,** 314 W. 54th (581-3044).

RAP MASTER RONNIE—A new partisan revue about Ronald Reagan with music by Elizabeth Swados, and lyrics by Garry Trudeau; starring Reathel Bean as Ronnie, with Catherine Cox, Ernestine Jackson, Mel Johnson Jr., and Richard Ryder; directed by Caymichael Patten. Mon. at 8, Wed.-Fri. at 10:45,Fri. at 5:30, Sat. at 4:30 & 12:15; $15; thru 11/6 (election day). **Top of the Gate,** 160 Bleecker St. (475-5120).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs the cast. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate,** Thompson and Bleecker (475-5120).

STREETSONGS—Geraldine Fitzgerald appears in a one-woman musical entertainment described as "songs I might sing walking along the street"; directed by Richard Maltby, Jr. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $18-$20; thru November. **Actors Playhouse,** 100 Seventh Ave. So. (724-3111).

THROUGH THE LEAVES—Franz Xaver Kroetz's play, directed by JoAnne Akalaitis and starring Ruth Malezech and Frederick Neumann. Tues.-Sun. at 8, Sat. & Sun. at 3; $14; thru 11/11. **Public/Other Stage,** 425 Lafayette St. (598-7150).

TRIPLE BILL—Rosalyn Drexler's three one-act plays set in the Chelsea Hotel, entitled *Transients Welcome: Room 17C, Studio With* a *Skylight,* both directed by John Vaccaro, and *Lobby,* directed by Scott Whittman. Cast includes Crystal Field, Billy Gallo, John Barilla, Suzanne Smith, Ruby Lynn Reyner, Bill Evans, John Vaccaro, Terry Robinson, Georgia Wise, and Harvey Perr. Thurs.-Sun. at 8; $4; from 11/8. **Theater for the New City,** 162 Second Ave. (254-1109).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—This satirical musical by Cary Hoffman and Ira Gasman, directed by Miriam Fond, is a delightfully revised and updated version of the revue that appeared some years ago under the same title, with additional apt, amusing, social, and political commentary. Wed.-Fri. at 7, Sat. at 7 & 10; Sun. at 3 & 7; $15. **American Place,** 111 W. 46th (247-0393).

ZELDA—William Luce's new play based on Zelda Fitzgerald's own writings, with Olga Bellin in the title role; directed by Paul Roebling. Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $22. **American Place Theatre,** 111 W. 46th (869-4731).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his daughter-inlaw. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; thru 11/15. **92nd St. Y,** 1395 Lexington (427-6000).

AMISTAD—Black/Latin/Asian Theatre Company opens the season with its own dramatization of an actual event, *The Rehearsal,* directed by Samuel Barton. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/18. **INTAR Stage 2,** 508 W. 53rd (387-1089).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—*Love's Labour's Lost,* directed by Toby Robertson, one of the earliest (and funniest) of Shakespeare's comedies, opens the season. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; thru 11/11.**Theater,** 99 Seventh Ave. South (924-7100).

CITY STAGE CO.—11/26-12/2: *Iphigenia/Agamemnon,* by Euripides and Aeschylus, translation by Robert Fagles, adaptation by Christopher Martin. Tues.-Sun. at 8, Sat. & Sun. at 3; $15. **CSC Theater,** 136 E. 13th (677-4210).

ENSEMBLE STUDIO THEATRE—Richard Greenberg's *The Bloodletters,* a comedy about the human condition centering around a son with an embarrassing personal ailment; directed by Shirley Kaplan. Tues.-Sat. at 8, Sun. at 2 & 7; $10-$12; from 11/17. **Theatre,** 549 W. 52nd (247-3405).

EQUITY LIBRARY THEATRE—Revival of *The Bells Are Ringing,* with book and lyrics by Betty Compdon and Adolph Green, music by Jule Styne. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/18. Story tells of a warmhearted telephone answering service operator. 11/19-12/18: George Bernard Shaw's *Misalliance.* Action begins when an airplane crashlands on an English country estate where a house-party is in progress. 310 Riverside Dr. & 102rd (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP POLITICAL THEATER—*Can o' Worms,* comedy revue, satire, and improvisation Fri. & Sat. at 8, Sun. at 7:30; $5. **Truck & Warehouse,** 79 E. 4th St. (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith. A world premiere from the Soviet Union; thru 11/25. In repertory with Shakespeare's *Cymbeline*; thru 12/16. Thurs.-Sat. at 8, Sun. at 3; $10. **Theater,** 330 Bowery. (677-0060).

JEWISH REPERTORY THEATRE—Isaac Bashevis Singer's *Schlemiel the First* is based on a collection of his own short stories, about a middle-aged man who is sent through the world to spread the wisdom of a mythical village in Poland; directed by Edward M. Cohen. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $12-$15. **Theatre,** 344 E. 14th St. (279-4200).

LA MAMA E.T.C—Thru 11/11, John Densmore in a one-character double-bill, *Skins,* by Densmore himself, and *Tongues,* written by Sam Shepard and Joe Chaikin, the latter an abstract piece for voice and percussion; both are directed by Tony Abatemarco. $6. In the Cafe: *Innocents,* conceived by Tom Pile and Carol Gerber, looks at the heart of rock 'n' roll and the people who made the music, through the legend of Buddy Holly. **La MaMa,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—David Storey's *In Celebration,* first produced in London in 1969, focuses on a British coal miner, his wife, and their three sons who reunite to celebrate the couple's 40th anniversary; directed by Lindsay Anderson. With Malcolm McDowell, Frank Grimes, Margaret Hilton, Tues.-Sun. at 8, Sat. & Sun. at 2:30; $23-$25. **Space at City Center,** 131 W. 55th (944-9300).

MANHATTAN PUNCH LINE—Donald Wollner's *Kid Purple,* a satire on love, boxing, and Jewish mothers; directed by Donald Scardino; featuring Sam McMurray as The Kid (he was born purple from the neck up), Melodie Somers, Joyce Leigh Bowden, Lyn Greene, and Ellis Williams. Wed.-Sat. at 8, Sun. at 3; 11/8-12/9. **Susan Bloch Theatre,** 307 W. 26th (279-4200).

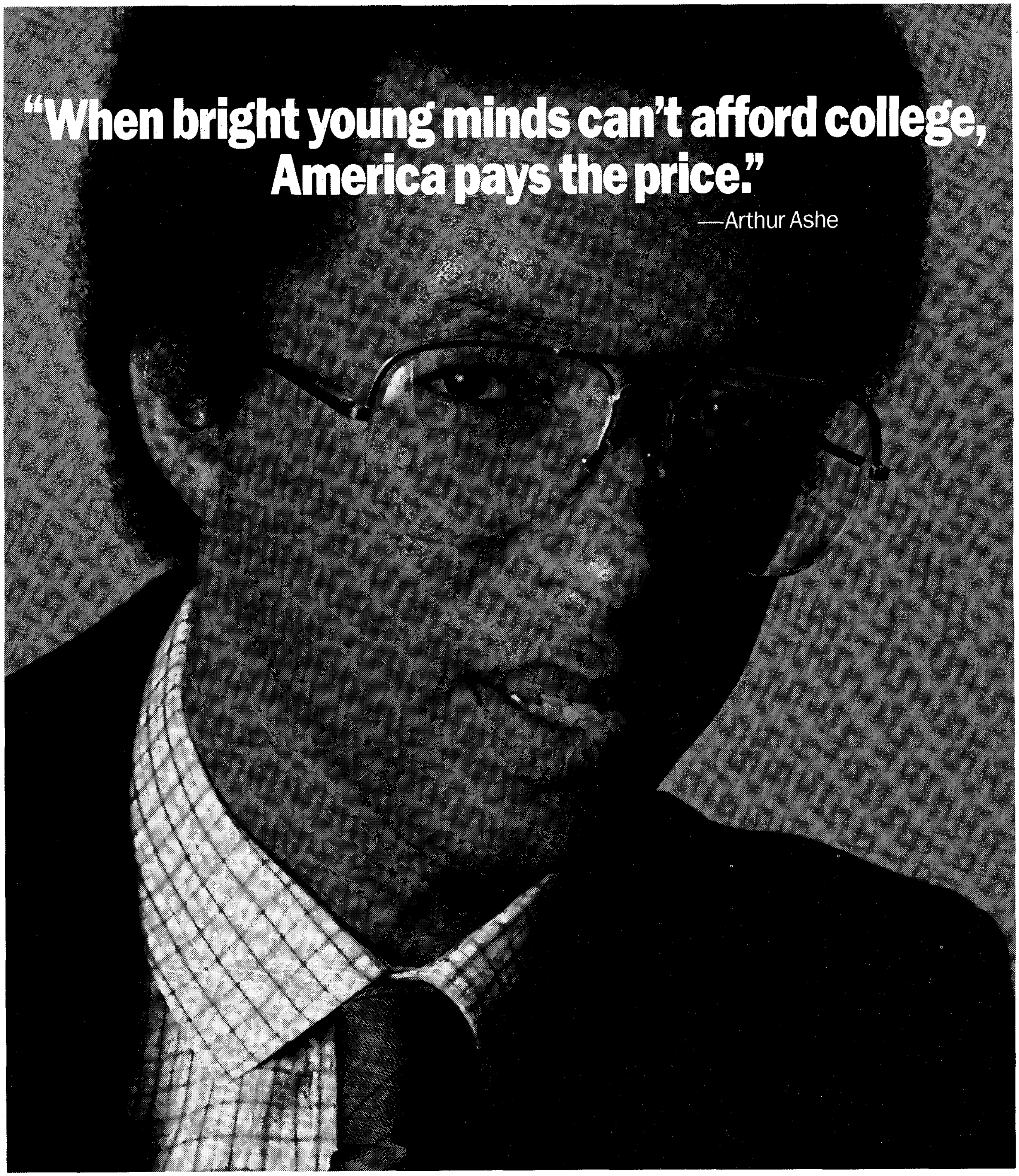
PLAYWRIGHTS HORIZONS--Peter Parnell's *Romance Language* is a comic fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Cynthia Harris, William Converse-Roberts, Marcia Lewis, Valerie Mahaffey, John Matthews. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10; thru 11/12. **Mainstage,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre; Dona Francisquita,* a Spanish zarzuela (operetta), and *Puerto Rico!,* a new musical. $8-$10. In Spanish. **Gramercy Arts,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun at 8; $18. **One Sheridan Square** (691-2271).

RIVERWEST COMPANY—*Jump . . . I'll Catch You,* Cy Young's comedy depicting a relationship between two people who believe their lives and loves are ended. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun at 3; $8; thru 11/11. **Riverwest,** 155 Bank St. (243-0259).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,*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Ad Council

Mon. at 8; *Murder One*, Tues. at 8; $7. **Royal Court Theater**, 301 W. 55th (997-9582).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*, about two street punks. *Line*, about man's desire to be first. Seth Bornstein's *Hanging On*, directed by Edward Medina. Brother Theodore appears on Saturday evenings. Call theater for times. Theater, 15 W. 13th (675-6677).

WEST SIDE REPERTORY—A revival of Arthur Pinero's *Trelawny of the Wells*, a comedy about the encounter of show-business people and the world of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3/85. **Theatre**, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALBUM—David Rimmer's nostalgic play dealing with coming of age; directed by Robert B. Putnam. 11/7-10 at 8 p.m. $5. **No Smoking Playhouse**, 354 W. 45th (663-3338).

ANNA—Viveca Lindfors stars in a one-woman show about a Gypsy Swedish woman, conceived and adapted by Lindfors from the diary of Anna Olsdotter-Wing; directed by Linda Laundra. Sundays only, at 3 & 7; $8; from 11/11. **Writers Theater**, 133 2nd Ave. (777-8927).

ANONYMOUS—A musical by Vincenzo Stornaioulo and Giancarlo De Matteis, concerned with the election of the first black pope; set in the 21st century, with the Vatican moved from Rome to New York City. Thurs.-Sat. at 7:30, Sun. at 3; $10; thru 11/18. **AMAS Theater**, 1 E. 104th, 3rd floor (944-9300).

THE BACHELOR'S WIFE—Musical with book by Anthony Stimac, music by Andy Badale, and lyrics by Barbara Fried, based on Wycherley's *The Country Wife*. Thurs.-Tues. at 8; $8; thru 11/13. **Musical Theatre Works**, 133 Second Ave. (677-0040).

BEAGLEMAN & BRACKETT—Linda Segal's comedy about ups and downs in the career of a lawyer, starring Peter Jolly. Tom Crawley is the director. Thurs.-Sat. at 8, Sun. at 3; $8; thru 11/11. **American Kaleidoscope**, 5 W. 63rd (279-4200).

BLEACHER BUMS—Joe Mantegna's comedy about diehard fervent fans who have suffered through 39 years without a contending team. Thru 11/18; $6. **Park Ave. Church**, 1010 Park Ave. (736-9099).

THE CELL—South African Harold Kimmel's play about what apartheid does to white people; also Salaelo Maredi's *For Better Not For Worse*. 11/8-11, 15-18 at 8; $6. **Divine Theatre**, 50 E. 7th (260-7803).

CLARA—Ann Bleyer's study of Clara Schumann's relationships with her husband Robert, and her lover, Johannes Brahms; with Kristin Reeves, Richard Smithies, Lenore Harris, directed by Charles Baird. Thurs.-Sat. at 8, Sun. at 2; $6; 11/8-18. **Theatre of the Ethical Society**, 2 W. 64th St. (874-5210).

CLARISSA—A dramatization of Samuel Richardson's 1747 novel dealing with a woman caught between her own desires and her family's plan to found a dynasty. Tues.-Sat. at 8; thru 11/10; $6. **West End Theater**, 302 W. 91st St. (924-0077).

COMMON GROUND CHEKHOV—Three Anton Chekhov stories, ranging from comic to pastoral, translated by Constance Garnett, directed by Norman Taffel. Fri. & Sat. at 8, Sun. at 3; $6; 11/9-12/2. **Common Ground**, 29 Wooster St. (924-0077).

CRACKED—Three one-act comedies about life's more offbeat moments, by B. B. Fletcher; directed by Randy Frazier & Lorna Littleway. Wed.-Sat. at 8; $6; 11/7-12/1. **American Theatre**, 314 W. 54th (279-4200).

DELIRIOUS—J. Bunzel's play about sex and drugs and MTV; directed by Leah Joki. Wed.-Sat. at 8; $6; thru 11/18. **Acting Studio**, 31 W. 21st (989-1588).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys*; each explores an approach-avoidance attraction between men. Thurs. at 8, Fri. & Sat. at 10; $8. **Prometheus**, 239 Fifth St. (477-8689).

DOUBLE BILL—William Saroyan's *Hello Out There!*, directed by Ion Serban, and Thornton Wilder's *Short Happy Journey*, directed by Roy F. Barnitt. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/18. **American Renaissance Theatre**, 112 Charlton St. (929-4718).

DOUBLE BILL—Michael Moyahan's *Wise and Foolish Pilgrims*, directed by Bill Koch; *Curious Clue*, directed by James Shaffer. Fri.-Sun. at 8; $6; thru 12/2. **Ark**, 277 Park Ave. So. (475-1216).

DOUBLE BILL—John Finch stars in John Gill's *From the Diary of Peter Doyle* and also in Frank Hoffman's *Nothing But Heartache*. The first is about the young horse-car driver who met Walt Whitman, the second about three inhabitants of San Francisco's Tenderloin district. Nicholas Deutsch directs all. 11/15, 16, 18 at 8, 11/17 at 7 & 9:30; $5. **Lesbian and Gay Community Services Center**, 208 W. 13th (243-1302).

THE ECSTASY OF RITA JOE—George Ryga's drama about the urbanization of Native Americans; directed by Gordon McCall; cast with Native American actors. Thurs.-Sun. at 8; $8; thru 11/11. Admission free to Native Americans. **The Spanish Institute**, 684 Park Ave. (598-0100).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen". Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol**, 137 W. 22nd (279-4200).

FROM BEHIND THE MOON—Ralph Pezzulo's play about life among the disenfranchised in present-day United States; starring Victor Slezak; directed by Linda Chapman. Thurs.-Sun. at 8; $4; 11/8-25. **Theater for the New City**, 162 Second Ave. (254-1109).

HAMLET MACHINE—Heiner Muller's play about the conflict and contrast of East and West, not of politics, but of contemporary intellectuals who can cross the borders but whose ideas must be left behind; directed by Uwe Mengel.Thurs-Sun. at 8; $4; from 11/8. **Theater for the New City**, 162 Second (254-1109).

HAUNTED LIVES—John Pielmeier's three one-act plays: *Witch's Brew, A Ghost Story* and *A Gothic Tale*, each about problems of fear and loneliness; directed by Frank Licato and Robert Clem. Wed.-Fri. at 8, Sat. at 7 & 10; $8; thru 11/17. **Inroads Theatre**, 150 Mercer St. (849-8148).

INACENT BLACK AND THE BROTHERS—A. Marcus Hemmphill's play about an attractive angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Lance Hardy, Clifton Powell, and Richard Williams. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (636-0919).

LA RONDE—Revival of Arthur Schnitzler's comedy of love in old Vienna, reset in America during the '20s; directed by Samuel Cucher. With Erika Petersen, Steven Crossley, Ellen Margulies, Jim DeMarse, Kenned MacIver, Annabelle Gurwitz, Darrie Lawrence, Tom Hafner, Alan Reed Jacobs. Thurs.-Mon. at 8; $6; 11/5-21. **Ohio Theatre**, 66 Wooster St. (226-7341).

THE LUNCH GIRLS—Leigh Curran's glimpse into the lives of seven waitresses working in a gentlemen's key club. Thurs.-Sun. at 8; $6; thru 11/11. **Courtyard Playhouse**, 39 Grove St. (807-4990).

MADISON AVENUE—A musical satire of life in advertising, by Gary Cherpakov and Paul Streitz; directed by Alan Weeks. Wed.-Fri. at 8, Sat. at 3 & 8. **Nat Horne**, 440 W. 42nd (279-4200).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher**, 1230 Fifth Ave. (534-2804).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26/85. **Theater in Action**, 430 W. 14th (873-5987).

MARRIED TODAY, BURNT TOMORROW—Paul Eremenco's play about life, love, and marriage; directed by Barbara Vann; starring Vincent Harta, Vera Robertson. Thurs.-Sat. at 8, Sun. at 2; $6; thru 11/11. **Our Studios**, 147 W. 24th (236-6859).

THE MISER—Moliere's comic masterpiece, featuring John Newton, is the story of a notorious skin-flint; directed by Janet Hayes Walker. 11/7-25. **York Theater**, 2 E. 90th (534-5366).

THE MOLLUSC—Hubert Henry Davies's 1907 comedy describing how "molluscing behavior" turns a staid household topsy-turvy; directed by Henry Fonte. Thurs.-Sat. at 8, Sat. & Sun. at 2; $8; thru 11/25. **Nameless Theatre**, 125 W. 22nd (246-6538).

THE NEST—Franz Xaver Kroetz's play about a couple about to have a baby. Thurs.-Sat. at 8, Thurs. at 11 a.m., Sun. at 2; $7; 11/14-12/9. **New Theatre of Bklyn**, 800 Union St. (252-6470).

1959-60—Conceived and directed by Gibson Glass, a retrospective of Happenings and Performance Art during those years. Wed.-Sun. at 8, Sun. at 3; thru 11/21. **New Vic**, 219 Second Ave. (852-4096).

ON THE CHIMBORAZO—West German playwright Tankred Dorst's account of a group of family members and friends who climb to the German border located on a mountain top; directed by Gregorij von Leitis.11/9-11 at 8; $8. **Deutsches Haus**, 42 Washington Mews, nr. University Pl. & 8th St. (533-1591).

A PLAY OF OUR OWN—Deaf playwright Dorothy S. Miles's play about a misunderstanding between a deaf and a hearing family; directed by Alan Barwiolek, with Deborah Bosworth, Richard Chenault. Fri. & Sat. at 7:30, Sat. & Sun. at 3; $10; thru 11/17. **N.Y. Deaf Theatre**,620 E. 13th (741-5126).

PORCH—Jeffrey Sweet's play about open warfare and buried love between a shopkeeper and his sophisticated daughter; with Jill Eikenberry, Clark Gordon, Gary Bayer, and Lianne Kressin; directed by Nan Harris. $10-$12; thru 11/11. **Little Theater** at the Lamb's, 130 W. 44th (997-1780).

A PORTER PARTY—A cabaret revue saluting Cole Porter, with Monona, Eric Rockwell, Anne Stockton, Michael Ward, and at the pianos, David Lahm and Tran. Fri. & Sat. at 8, Sun. at 4; thru 11/11. $6. **All Souls Hall**, Lexington at 80th (535-3356).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Fri. at 8; Sat. at 7 & 10, Sun. at 3; $12. **Village Performers**, 98A 3rd Ave. (505-6601).

THE SECOND BEGINNING—Emanuel Fried'splay about a woman's conflict between her marriage and politics; directed by Richard E. Hughes. Wed.-Sat. at 8; $8; 11/21-12/15. **Writers Theatre**, Theatre, 133 Second Ave. (777-8927).

SNOWMAN—Douglas Braverman's play about a girl who picks up a stranger in a bar on Staten Island and takes him home; directed by Warren Robertson; starring Jesse Doran and Anna Stuart. Fri.-Sat. at 8, Sun. at 2:30 & 8; $6; thru 11/25. **Actors Repertory Theater**, 303 E. 44th St. (687-6430).

SPOON RIVER ANTHOLOGY—A dramatization of poems by Edgar L. Masters about individuals who lived and died in a quiet Illinois community; directed by Joan Mazzonelli. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/18. **Hartley House**, 413 W. 46th (787-1073).

SPRING'S AWAKENING—A revival of the 1890 play by Frank Wedekind, presented by the Washington Square Players, deals with the problems adolescents face. Thru 11/10; $5. **University Theatre**, 35 W. 4th St. (598-3067).

THEODORA, SHE-BITCH OF BYZANTIUM—Charles Busch's adaptation of the Sardou 1884 play about a sixth-century empress who unwittingly falls in love with a revolutionary. Charles Busch plays Theodora. Thurs.-Sat. at 10; $5; thru 11/10. **Limbo Lounge**, 647 E. 9th (475-5621).

THE TINKER'S WEDDING—John Millington Synge's comedy of western Ireland near the turn of the century; directed by Nye Heron. Thurs.-Sat. at 8, Sun. at 3 & 8; $6, $8; thru 11/18. **Irish Arts Center**, 553 W. 51 St. (757-3318).

TRIPLE BILL—Jean Colonomos's *Carrie, Round Trip*, and *Voice Prints;* all directed by Melanie Sutherland. Thurs.-Sat. at 7:30, Sun. at 4; $6; 11/8-25. **18th St. Playhouse**, 145 W. 18th (768-6110).

THE WEEKEND—Christopher Jones's tale of what happens when men's friendships and loyalties are undermined; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; 11/15-12/9. **Apple Corps Theater**, 336 W. 20th (929-2955).

WE'RE HOME—Theater piece featuring rarely-heard songs and new music of composer/lyricist Bob Merrill, telling a story through his music; with Rita Gardner and Peter Frechette. Wed.-Sat. at 8, Sun. at 3; $8. **The Vineyard**, 309 E. 26th (683-0696).

WHY MARRY?—Jesse Lynch Williams's 1917 feminist comedy about the emancipated woman and her liberated ways; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 11/11. **Alvina Krause Theater**, 306 W. 38th (564-3293).

WOODBINE WILLIE—An account of the life of a World War I padre written by Robert Buck and John Swindells (who stars in it). Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; thru 11/18. **Terrace**, 23 W. 73rd (279-4200).

THE WORTH OF A WOMAN—D. G. Phillips's 1906 drama concerning the trials of marriage and alternative lifestyles at the turn of the century; directed by Phillip Gushee. Wed.-Sat. at 8, Sun. at 2; thru 11/16. **Neighborhood Group**, 420 W. 42nd (279-4200).

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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Monday, November 5

LONDON PHILHARMONIC ORCHESTRA, Klaus Tennstedt conductor. Schubert's Symphony No. 8, "Unfinished"; Mahler's Symphony No. 5. Carnegie Hall at 8. $13-$22.50.

LUCY SHELTON, soprano/**LAMBERT ORKIS,** pianist. Works by Schubert, Messiaen, Tchaikovsky, Gottschalk. Alice Tully Hall at 8. $10.

ALLIANCE FOR AMERICAN SONG—Music for voices and strings by American composers, including Ives and Harris, performed by solo singers, with the New Amsterdam Singers Chamber Chorus and instrumentalists. Carnegie Recital Hall at 8.$7.

YUKIKO KAMEI, violinist, with pianist Irma Vallecillo, violist Milton Thomas. Works by Beethoven, Lazarof, Bloch, Mozart, Stravinsky. Merkin Concert Hall at 8. $5.

PONE ENSEMBLE FOR NEW MUSIC, Gundaris Pone conductor; composer-pianist Steven Gerber. Gerber, Lutoslawski, Fennelly, Adler, Pone. N.Y.U. University Theater, 35 W. 4th St., at 8. $5.

AN EVENING WITH TONY BENNETT AND BARBARA COOK—A benefit for the Lupus Foundation, at Town Hall at 7:30. $35, $50.

BARRY MANILOW—Radio City Music Hall. Sold out.

SONGS BY RICHARD HUNDLEY—Soprano Candace Goetz, mezzo-soprano Melonie Sonnenberg, baritone William Parker, pianist Richard Hundley. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

GARY SCHOCKER, flutist, with harpsichordist Mary Jane Newman. Works of Handel, Bach, Leclaire, Loeillet. Church of the Holy Apostle, 296 Ninth Ave. at 28th St., at 8. $7.

LAURENTIAN STRING QUARTET, with pianist Caroline Stoessinger, clarinetist Gervase de Peyer. Mozart's Clarinet Quintet; Bartok's Third String Quartet; Dvorak's Piano Quintet. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. Free.

GLENN BRANCA AND ENSEMBLE—Branca's Symphony #5 (*Describing Planes of an Expanding Hypersphere*). At 512 W. 19th St. (226-4711), at 8:30. Continues thru Sun. On Mon. only, no advance reservations, and free.

DAVID VAN SICKLE, baritone. Lincoln Center Library at 4. Free.

Tuesday, November 6

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Pinchas Zukerman. Works by Salieri, Bach, Prokofiev. Carnegie Hall at 8. $10, $14.

NEW YORK PHILHARMONIC, Andrew Davis conductor; violinist Glenn Dicterow. Knussen's Symphony No. 3; Prokofiev's Violin Concerto No. 2; Beethoven's Symphony No. 4. Avery Fisher Hall at 8. $6-$30.

EMMANUEL WIND QUINTET—Webern, Carter, Ravel, Child (N.Y. premiere). Merkin Concert Hall at 2. $5.

ROBIN HARRISON, pianist. Works of Chopin, Schumann. Carnegie Recital Hall at 8. $10.

BARRY MANILOW—See 11/5.

EXPLORER SERIES, with harpsichordist-pianist Vivian Taylor, oboist Bert Lucarelli, violinist Joel Smirnoff, tenor William Brown, percussionist Jeffrey Fischer, bass-clarinetist Dianne Heffner, harpsichordist Carol Pharo, harpist Martha Moor. Works by T.J. Anderson, Oyens, Fischer, Wilson, Lomon. Symphony Space at 8. $3.

GLENN BRANCA—See 11/5. Tonight, $5.

JAMES R. LAWSON, carillonneur. An Election Day recital. Riverside Church, the Drive at 122nd St., at noon. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, November 7

NEW MUSIC CONSORT—Works by Foss, LeBaron, Wuorinen, and U.S. premieres of works by Nelson and Stockhausen. Carnegie Recital Hall at 8. $8.50.

RAVI SHANKAR, sitarist, with Alla Rakha, tabla. Carnegie Hall at 8. $9-$17.

PORTLAND STRING QUARTET—Bloch's String Quartets Nos. 4, 2, 5. Alice Tully Hall at 8. $10.

JOYCE LINDORFF, harpsichordist. Byrd, Gibbons, Handel, White, Rameau, Crockett (world premiere). Merkin Concert Hall at 8. $7.50.

KIM KASHKASHIAN, violist, with pianist Robert Levin. Mozart, Shostakivich, Hindemith (U.S. premiere), Brahms. 92nd Street Y at 8. $7.50-$10.

JOHN KAIZAN NEPTUNE—Jazz shakuhachi. Japan Society, 333 E. 47th St. (832-1155), at 8. $10.

BARRY MANILOW—See 11/5.

KENNY DAVERN, clarinetist. Midday Jazz at Midtown. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at noon. $2.

WYNNE MILLER, mezzo-soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

GLENN BRANCA—See 11/5. Tonight, $7.50.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

AGLAIA KOLAS-BAIN, pianist. Lincoln Center Library at 4. Free.

PAUL MEYER, clarinetist. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

QUEENS STRING QUARTET—Works by Mozart, Britten, others. Queens College, Kissena Blvd. and L.I.E., Fluushing, at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA—Works by Britten, Tchaikovsky, Borodin, Mozart. William Hodson Center, 1320 Webster Ave., Bronx, at 1:30. Free.

Thursday, November 8

NEW YORK PHILHARMONIC, Andrew Davis conductor; pianist John Browning, the Nexus percussion ensemble. Wyre's *Connexus*; Mozart's Piano Concerto K. 453; Saint-Saens's Symphony No. 3. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program Thurs. at 9:45 a.m. only; $3.

ROSALYN TURECK, with oboist Bert Lucarelli, the Tureck Bach Players. Bach's Oboe Concerto in A. Clavier Concerto No. 4; Cantata No. 146; Clavier Concerto No. 1. Carnegie Hall at 8. $6-$12.50.

BOEHM QUINTETTE— Mozart, Barber, Thorne (N.Y. premiere), Reicha, Bach. Carnegie Recital Hall at 8. $8.50.

STANLEY YERLOW, pianist. Bach-Busoni, Beethoven, Chopin, Liszt, Gerschefski. Merkin Concert Hall at 8. $7.

KUIJKEN QUARTET— Baroque flute, Baroque violin, viola da gamba, and harpsichord. Handel, Telemann, Bach, Geminiani, Leclair. Metropolitan Museum at 8. $10.

BARRY MANILOW—See 11/5.

MARGARET LENG TAN, pianist. "Sonic Encounters," a program of 20th-century music. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 8. $5.

GLENN BRANCA—See 11/5. Tonight, $7.50.

CHORUS ANGELORUM OF PAN AM—Thomas Darien's *Requiem.*St. Agnes's Church, 143 E. 43rd St., at 6. Benefit for restoration of the church organ. Donation.

GUILD OF COMPOSERS—Works by Davidovsky, Dallapiccola, Reslavetz, Primesch, Brickle, Seuza, performed by Judith Bettina, soprano, and others. McMillin Theater, Columbia U., 116th St. and Broadway, at 8. $6.

MANNES GUITAR ENSEMBLE, Terry Champlin director. Vivaldi, Monteverdi, Loeb, Smith-Brindle. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

STEFANI STARIN, flutist/**ELIZABETH DIFELICE,** pianist. Bach, Roussel, Messiaen. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WARREN CHIASSON, vibraphonist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

SARAH KWAK, violinist/**JESSE LEVINE,** violist/ **CHARLES CURTIS,** cellist/**DON PALMA,** bass / **DANIEL BLUMENTHAL,** pianist. Rossini's Duet for Cello and Bass; Smetana's Piano Trio in g, Op. 15; Schubert's "Trout" Quintet. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $8.

Friday, November 9

ORCHESTRE NATIONAL DE LILLE, Jean-Claude Casadesus conductor; flutist Jean-Pierre Rampal. Overture to Lalo's *Le Roi d'Ys*; Khatchaturian's Flute Concerto; Ravel's *La Valse*; Bizet's *L'Arlesienne* Suite. Carnegie Hall at 8. $13-$22.50.

THE KLEZMORIM—Avery Fisher Hall at 8. $9-$17.50.

NEW YORK PHILHARMONIC—See 11/8. At 2.

ANNE MURRAY—Radio City Music Hall at 8. $17.50-$22.50.

MUSIC FROM MARLBORO—Beethoven's String Quintet in c, Op. 104; Shostakovich's String Quartet in b-flat, Op. 138; Mendelssohn's String Quintet in B-flat, Op. 87. Metropolitan Museum at 8. $8.

ANDIAMO CHAMBER ENSEMBLE—Beethoven's Scottish and Irish Folk Songs and "Harp" Quartet; Hindemith's *Die Junge Magd*; Stravinsky's *L'Histoire du Soldat.* St. Joseph's Church, Sixth Ave. and Waverly Pl (741-1274), at 8. $6.

MAHMUD MIRZA, sitarist. Carnegie Recital Hall at 8. $8.

"JERICHO"—Premiere of "Jericho: A Musical Fable Based on Fact," by Judy Brussel and Buck Brown. Symphony Space at 8. Benefit for the Greensboro Civil Rights Fund. $15-$50; patron tickets: 865-0511.

KENNY BURRELL, guitarist. Jazz. New School, 66 W. 12th St., at 6. $6.

SUDAN BARONIAN'S TAKSIM—Middle-Eastern jazz. Alternative Museum, 17 White St. (966-4444), at 8. $7.

DAVID HYKES AND THE HARMONIC CHOIR—"Out of Thin Air." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10, $12.

GLENN BRANCA—See 11/5. Tonight, $9.

DAVID EYGES QUINTET—N.Y. debut of the jazz group. Cooper Union, Third Ave. at 7th St. (254-6374), at 8. Free.

GEORGE MASSO, trombonist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; soprano Roberta Peters. Overture to Mozart's *The Magic Flute;* Schubert's "Unfinished" Symphony and four songs; Strauss's Four Brentano Lieder and *Till Eulenspiegel.* BAM at 8. $8-$15.

QUEENS COLLEGE— At 1:30, pianist Christopher Liccardo. At 2:30, percussionist Robert Lewis. L.I.E. and Kissena Blvd., Flushing. Free.

Saturday, November 10

ALICIA DE LARROCHA, pianist. 92nd Street Y at 8. Sold out.

NEW YORK PHILHARMONIC—See 11/8.

KURT MOLL, bass, with pianist Cord Garben. Works of Schubert, Brahms, Schumann, Loewe. Carnegie Hall at 8. $8-$15.

PAULA ROBISON, flutist, with pianist Jean-Yves Thibaudet. Music by Les Six: Milhaud, Honegger, Auric, Durey, Tailleferre, Poulenc, including the latter's *The Story of Babar,* with Miss Robison as narrator. Metropolitan Museum at 8. $10.

ALEXANDER SCHNEIDER, violinist/**LAURENCE LESSER,** cellist/**STEPHANIE BROWN,** pianist. Beethoven's Trio in B-flat, Op. 11; Haydn's Trio in D; Mendelssohn's Trio in d, Op. 49. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. Single tickets, $2.

LEROY JENKINS' STING!—New Jazz. Carnegie Recital Hall at 8:30. $10.

JEAN REDPATH, singer, with cellist Abby Newton, fiddler Pamela Swing. Traditional Scottish music, ballads, Scottish songs of Haydn, bawdy songs, others. Symphony Space at 8. $8.50, in advance $7.

ANNE MURRAY—See 11/9.

BORIS BERMAN, pianist/**KEITH WILSON,** clarinetist/**SIDNEY HARTH,** violinist/**JESSE LEVINE,** violist/**CLAUDIO JAFFE,** cellist. Mozart's Trio in E-flat, K. 498; Hindemith's Sonata for Violin and Piano; Brahms's Piano Quartet in in c, Op. 60. Merkin Concert Hall at 8. $7.

GLENN BRANCA—See 11/5. Tonight, $9.

MUSIC EDUCATIONAL COUNCIL FINALS—Carnegie Recital Hall at 1:45 and 5.

THIRD-WORLD THEATRE ARTS FESTIVAL—"A Cultural Perspective," tradtional music, dance, and rituals from many regions; at 2:30, at La Mama Annex, 66 E. 4th St. $12. . .Black Heritage Concert, with Band'Afro; at 6; free. At La Mama Gallery, 6 E. 1st St. (475-7710).

DAVID HYKES—See 11/9.

PHILLIP BUSH, pianist. Beethoven, Chopin, Griffes, Scriabin, Brahms. Metropolitan Museum at 2:30. $6.

MIGUEL ANGEL ESTRELLA, pianist. New School, 66 W. 12th St. (724-2952), at 7:30. Music for the Rights of Man, with a discussion period. $10.

USTAD ALLA RAKHA, with Ustad Sultan Khan and Zakir Hussain. Music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $10.

ANNA SCHUMATE, soprano/**JAY AZNEER,** tenor/**BRIAN DOUGLAS,** baritone, with pianist Kurt Saffir. Scenes from Puccini's *La Boheme* and Stravinsky's *Pulcinella.* Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 4. $5.

VOCAL THEATRE—Soprano Elizabeth Hodes, pianist Harry Huff. Lincoln Center Library, at 2:30. Free.

RICHARD LANDRY, composer-saxophonist, with percussionist David Van Tieghem. BAM, at 8. $15.

BROOKLYN PHILHARMONIC—See 11/9.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canellakis conductor; pianist Donald Pirone. Beethoven's *Leonore* Overture; Rathaus's Piano Concerto; Dvorak's Symphony No. 5. Queens College Colden Center, Kissena Blvd. and L.I.E., Flushing (793-8080), at 8:30. $7-$9.

Sunday, November 11

AMERICAN SYMPHONY ORCHESTRA, Robert Craft conductor; cellist Carter Brey. Overture to Beethoven's *Fidelio;* Dvorak's Cello Concerto; Stravinsky's *Rite of Spring.* Carnegie Hall at 3. $6-$17.50.

CHRISTA LUDWIG, mezzo-soprano, with pianist James Levine. Songs by Strauss and Wolf. Avery Fisher Hall at 3. $9-$17.50.

RICHARD TUCKER MUSIC FOUNDATION GALA—Giuliano Ciannella, Sherrill Milnes, Vasile Moldoveanu, Paul Plishka, Anna Tomowa-Sintow, Frederica Von Stade, Roger Ruloff; Roberta Peters M.C. Thomas Fulton and Nello Santi conductors. Carnegie Hall at 8. $10, $20. For tickets at $35-$125: 581-4764.

AN DIE MUSIK—Schubert's Trio in B-flat; Beethoven's Piano Quartet in C; Cooke's Quartet for Oboe and Strings; Mozart's Piano Quartet in g. Merkin Concert Hall at 4. $6.

WASHINGTON MUSIC ENSEMBLE—"A Benelux Festival." Works by Van Blanckenbourg, Andriessen, Riedstra, De Vries-Rubbe, Heppenener, Fontyn, Artot. Merkin Concert Hall at 8. $10.

SHARON ISBIN, guitarist, with mezzo-soprano Isabelle Ganz, oudist George Mgrdichian. Works by Granados, Turina, Lorca, Bach, Falla, Brouwer, Savio, and songs from Brazil and Venezuela. 92nd Street Y at 3. $7-$9.

OSCAR LUIS VALDEZ MENA, pianist. Ravel, Satie, Poulenc, Milhaud, Chopin, Liszt, Landestoy. Carnegie Recital Hall at 5:30. $7.

RICHARD RANTI, bassoonist, with the New Philadelphia Quartet, pianist Andrew Willis, double-bassist Michael Shahan. Gebauer, Garfield, Saint-Saens, Francaix, Vivaldi. Carnegie Recital Hall at 2. $8.50.

DAVID BUECHNER, pianist. Bach, Beethoven, Chopin, Busoni, Janacek. Alice Tully Hall at 3. $6, $8.

LYDIA ARTYMIW, pianist. Alice Tully Hall at 7:30. $10-$20.

PALOMA SAN BASILIO/NAPOLEON—Latin music. Felt Forum, Madison Square Garden, at 3. $13.50-$17.50.

GIULIANI DUO—Music for flute and guitar by Dowland, Handel, Debussy, Bartok, Gossec, Ibert, Villa-Lobos, Giuliani. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

VILLAGE CHAMBER ORCHESTRA—McBurney YMCA, 215 W. 23rd St. (741-9216), at 3. $5.

MICHIHIRO SATO—Tsugaru shamisen music of Japan. Alternative Museum, 17 White St. (966-4444), at 7. $7.

BARRY HANNIGAN, pianist. Carnegie Recital Hall at 8:30. $5.

GLENN BRANCA—See 11/5. Tonight, $9.

THIRD-WORLD THEATRE ARTS FESTIVAL—Diwa Ng Kalayaan—music, poetry, dance "reflecting the freedom heritage of the Philippines," performed by Petal/Dialect & Acahri. La Mama Annex, 66 E. 4th St. (475-7908), at 2. $12.

BARBARA COOK, singer. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx, at 3. $8-$12.

BROOKLYN PHILHARMONIC—See 11/9. At 2.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conducting; pianist Max Sung. Mendelssohn's Overture "The Hebrides" and Piano Concerto No. 1; Moshman's Variations and Fugue (premiere); Beethoven's Symphony No. 8. Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx (920-6666), at 3. Free.

QUINTETTE DES SAISONS—Works by Britten, Schubert, Persichetti, Beethoven. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 1. $6.

SARAH KWAK, others. See 11/8. Today at 4.

BETH LEVIN, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

JULIUS GROSSMAN ORCHESTRA—Britten, Mozart, Borodin, Tchaikovsky. Workmen's Circle Auditorium, 3155 Grace Ave., Bronx, at 2. Free.

CONCERTS IN CHURCHES—Note: see page 176, "Tours," for a concert-walking tour. . .Choruses, orchestra, and soloists, conducted by Walter Klauss; Vivaldi's *Gloria* and Britten's *Saint Nicolas.* All Souls Unitarian, Lexington Ave. and 80th St., at 7. $6. . .Christ and St. Stephen's, 120 W. 69th St. At 3: North/South Consonance, Max Lifchitz conductor; mezzo-soprano Constance Beavon, organist Keith Griggs; Brass Ensemble from Queens College; works of Sheng, Bestor, Lifchitz, Saylor, Zaimont (premiere); $6. At 6: pianist Bonnie Dietrich; music by Chopin, Mozart, Granados, Schumann, Khatchaturian; $4.50. . .Andrea von Raamm, mezzo-soprano, with Louise Basbas, harpsichordist. Music for solo voice by Stradella. Corpus Christi, 529 W. 121st St., at 3. $7. . .Soprano Marianne Burke, tenor Buford Bryant, baritone David Van Sickle, pianist John Cartwright. Operatic and other music. Epiphany, York Ave. at 74th St., at 2:30. $5. . .Tenor Brown Bradley, soprano Barbara Wason, baritone John Franklin, accompanist Kenneth Merrill. Songs and arias by Puccini, Rachmaninoff, others. Flatbush Tompkins Congregational, 429 E. 19th St., Brooklyn, at 3. $3. . .Ray Bryant and Sir Roland Hanna, duo-pianists. Heavenly Jazz, at

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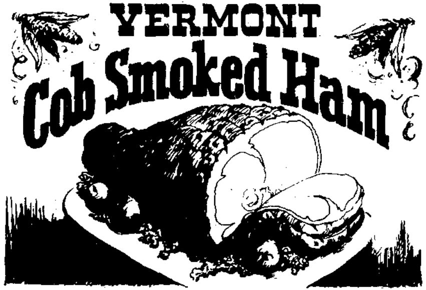

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Heavenly Rest, Fifth Ave. and 90th St., at 5. $7. . .Bach Choir, Frederick Grimes conductor and organist; organist Eugenia Earle. Bach Vespers: Cantata 98 and the Italian Concerto in F. Holy Trinity Lutheran, C.P.W. and 65th St., at 5; offering. . .*Jazz, blues, and gospel revue, with* Kenny Brawner and Friends, and the Boys' Choir of Harlem. Intercession, Broadway and W. 155th St., at 3:30. $15; reception at 3 and after the concert. . .Operatic duets; sopranos Gina Crusco, Terry Eldh, Kathy Lakowskie; mezzo-soprano Claudia Powell; baritone Peter McLaughlin. Jan Hus Presbyterian, 351 E. 74th St., at 4:30. $5. . . Riverside Church, the Drive at 122nd St. At 3: a Veterans Day recital by James R. Lawson, carillonneur. Free. . .Pianist Michael Collier. Beethoven, Schumann, Debussy, Schubert. St. Michael's Hall, 225 W. 99th St., at 3. $5. . .St. Peter's Lutheran, Lexington Ave. and 54th St. At 5: Jazz Vespers, with vibraphonist Warren Chiasson and pianist Don Friedman; offering. At 7: William Hooker and Trio; $4. . .United Negro College Fund Choir, Huston B. Owens Jr. conductor; mezzo-soprano Florence Quivar. Benefit concert, at Salem United Methodist, 129th St. and Adam Clayton Powell Jr. Blvd., at 5; 15-$50.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. Mon., 11/5, at 8: Rossini's *Il Barbiere di Siviglia,* Edoardo Mueller (debut) conducting; with Julia Hamari (debut), Nucci, Gonzalez, Dara, Montarsolo. 11/6 at 8: Puccini's *Manon Lescaut,* Santi conducting; with Freni, Mauro, Holloway, Berberian. 11/7 at 8: Puccini's *La Boheme,* Domingo conducting; with Zoghby, Merritt, Ciannella, Elvira, Cheek, Sereni, Capecchi. 11/8 at 8: Mozart's *La Clemenza di Tito,* Levine conducting, with Scotto, Troyanos, Riegel, Robinson, Murray, Cheek. 11/9 at 8: *Il Barbiere di Siviglia;* same as 11/5. 11/10 at 2: *Manon Lescaut,* same as 11/6, except the Manon t.b.a., and Courtney for Berberian. 11/10 at 8: *La Boheme;* same as 11/7. 11/12 at 8: *La Clemenza di Tito,* Levine conducting; with Scotto, Murray, Riegel, Robinson, Bybee, Cheek.

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: foreign-language operas are subtitled in English. 11/6 at 8: Mozart's *The Magic Flute* (in English), Bergeson conducting; with Erickson, Wolf, Garrison, Dickson, Dupont. 11/7 at 8: Glass's *Akhnaten* (narration in English; *sung in* Akkadian, *Egyptian, Hebrew, with no subtitles*), Keene conducting; with Angel, Senn, Robson, Link, Austin, Lightfoot. 11/8 at 8: Verdi's *La Traviata,* Flint conducting; with Munro, Garrison, Stone. 11/9 at 8: *Akhnaten;* same as 11/7. 11/10 at 2: Bizet's *Carmen,* Keene conducting; with Marsee, Walker, Gray, Reeve. 11/10 at 8:Mascagni's *Cavalleria Rusticana,* with Meyerson, DeVaughn, Theyard, Dansby; Leoncavallo's *Pagliacci,* with Telese, Theyard, McFarland, Dickson; Weise conducting. 11/11 at 1: Verdi's *Rigoletto,* Flint conducting; with Woods, Eckhart, Fazah, Leech, Dupont. 11/11 at 7: same as 11/6. 11/13 at 8: *Akhnaten.* Note: this is the final week of the season; Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street* will be performed 11/14, 15, 16, 17 at 8; 11/17 also at 2; 11/18 at 1 and 7.

Other

MADAMA BUTTERFLY, by Puccini. A staged performance, in tribute to soprano Licia Albanese, by the Westchester Lyric Festival, James Meena conducting. Alice Tully Hall, 11/8 at 8. $6, $20.

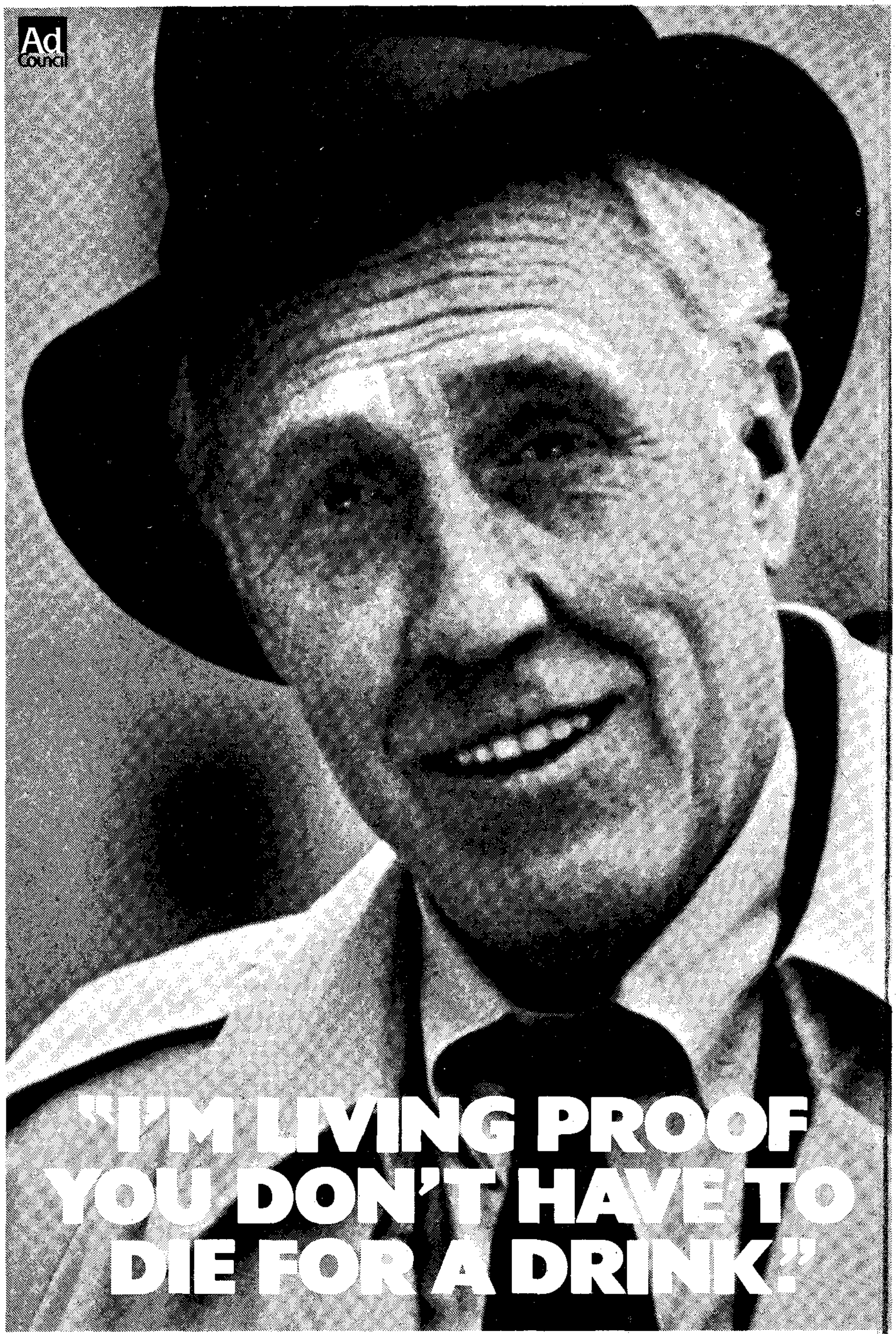
TOSCA, by Puccini. Amato Opera, 319 Bowery (228-8200). 11/10, 16, 17, 30, 12/1 at 7:30; 11/11, 12/2 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 11/18, Romberg's *The New Moon;* new production. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

WILLIAM TELL, by Rossini. Opera Orchestra of New York. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833). 11/10 at 8. $10-$14.

THE MAGIC FLUTE, by Mozart. The Opera Stage of the Brooklyn Lyric Opera, performance in English. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 11/11 at 3. $4.

LA BOHEME, by Puccini. Manhattan Opera Association, staged production. Kings Bay YM-YWHA, 3495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Nostrand Ave., Brooklyn (648-7703). 11/11 at 3. $3.50.

SOUVENIRS OF THE OPERA—Concert of arias, duets, and chamber music from *Carmen, The Magic Flute*, others. Benefit for Yeshiva U.'s Women's Organization. Alice Tully Hall, 11/10 at 8. $37.50-$75 (960-0855).

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 11/10 at 8. $12.

Dance

BLONDELL CUMMINGS—*The Art of War/Nine Situations*, an interdisciplinary collaboration with writer Jessica Hagedorn, composer Joseph Jarman, and visual artist John Woo. Bessie Schonberg Theater, 219 W. 19th St. (924-0077).11/8-10 at 8, 11/11 at 3. $7.

BODY MEMORIES—*If I Should Die Before I Wake*, a dance/theatre work by Joan Evans; 11/9 at 8. *Stresstest, Oral Satisfaction*, and *Woman at the Wheel*, by Adrienne Altenhaus; 11/10 at 8. BACA Downtown, 111 Willoughby St., Brooklyn (596-2222). $5.

BROOKLYN DANCE THEATER—Brooklyn College, Gershwin Theater, at Flatbush and Nostrand Aves. (434-1900). 11/9, 10, 16, 17 at 8, 11/11, 18 at 2. $4.

DANCE DRIVEN—Betsy Hulton, Susan Seizer, and Peggy Vogt perform their own works. Shuttle Lab, 523 E. 6th St. (982-9148). 11/11 at 7:30. $6.

EXTRAPOLATING DANCE/THEATER—Judy Trupin's *Perpetual Breakfast* and Branislav Tomich's *Where'er You Walk*. Extrapolating Studio, 30 Bond St. (533-9585). 11/10, 11, 16-18 at 8. $6.

FRESH TRACKS—Six young choreographers present their works: Ann Carlson, Paul Langland, Le Schaetzal, Diane Martel, Karen Pearlman, Alison Salziner. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/6, 13, 20, 27, at 8. $7.

NANCY FULLER—Lincoln Center Library, 11/9 at 4. Free.

INVISIBLE PERFORMANCE WORKSHOP—*The City of B.*, by choreographer Arnette de Mille, a work for four dancers on tribal warfare. Workshop, 558 Melrose Ave., Bronx (665-0384). 11/10 at 8; 11/11 at 3. $4.

THIRD WORLD THEATRE ARTS FESTIVAL—Ismael Ivo, dancer-choreographer, and percussionist-composer Dudu Tucci perform their *Rite of a body in moon*. Cho Kyoo Hyun's Empty Hands Dance Co. and composer Pauline Oliveros present the world premiere of *Aga, based on ancient Korean ritual images.* La Mama Annex, 66 E. 4th St. (475-7710). 11/6-11 at 7:30. $12.

LAR LUBOVITCH DANCE COMPANY—Program of new pieces, plus repertory selections. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (631-6311). 11/10 at 8. $8-$12.

NORTH CAROLINA DANCE THEATER— *Variations on a Theme*, by Tomasson; *Satto*, by Aiello; *Fragile Trophies*, by Douglas; *Snake With Legs*,by Wiener, to music by Meredith Monk. Brooklyn College, Whitman Hall (434-1900). 11/10 at 8, 11/11 at 2. $8-$12.

ONE-NIGHT STAND II—A choreographic showcase of new works by young artists. Cunningham Studio, 55 Bethune St. (243-8146). 11/7 at 9. $5.

PERFORMING ARTS HARVEST—Thunderbird American Indian Dancers and the Philippine Dance Co., 11/10 at 7:30; $5. . .Department of Public Dance Works in post-modern dance choreographed by the company, 11/11 at 8; $4. Both at the McBurney YMCA, 215 W. 23rd St. (741-9216).

REASONS FOR THE BEGINNING OF DELIGHT—Theater-dance collaboration choreographed by Wendy Taucher. Harkness Center for Dance, 4 E. 75th St. (924-0077). 11/8-10 at 8. $6.

RIVERSIDE DANCE FESTIVAL—Bill Cratty Dance Theatre. 11/7, 9, 10 at 8: *Le Bourgeois Gentilhomme, Promenades, Prince of the Air* (premiere). 11/8 at 8, 11/10, 11 at 2 p.m.: *Le Bourgeois Gentilhomme, Opus #3, Match, Englewood, The Kitchen Table.* Riverside Church, the Drive at 122nd St. (864-2929). $7.

BETH SOLL & COMPANY—A concert of new dances and music. Cunningham Studio, 463 West St. (924-0077). 11/10, 11 at 8. $6.

DAN WAGONER & DANCERS—11/6, 11 at 7:30, 11/9 at 8, 11/10 at 2: *Magnolia, Stop Stars, 'Round This World, Baby Mine.* 11/7, 10 at 8, 11/11 at 2: *Spiked Sonata, Amara.* 11/8 at 8 (benefit performance): *Retrospective, Magnolia 'Round This World, Baby Mine.* Joyce Theater. $12.50.

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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, thru 12/31. Shepherd, 21 E. 84th (744-3392).

HORST ANTES—Recent paintings, thru 11/10. Lefebre, 47 E. 77th (744-3384).

HANNELORE BARON—Recent collages and boxed assemblages, thru 11/29. Schlesinger-Boisante, 822 Madison (734-3600).

MICHAEL BYRON—Large-scale paintings on cloth of mysterious landscapes, each one with a sculpture containing a lighted candle in front of it, thru 11/10. Willard, 29 E. 72nd (744-2925).

OTTO COENEN—Paintings and works on paper by a German Expressionist, thru 12/15. Goethe House, 1014 Fifth (744-8310).

MICHAEL DAVID—New paintings, thru 11/15. Knoedler, *19 E. 70th* (794-0550).

STEPHEN DE STAEBLER—Bronze and ceramic sculpture, thru 11/24. CDS, 13 E. 75th (772-9555).

WILLIAM DOLE—Collages, thru 12/1. Staempfli, 47 E. 77th (535-1919).

SEYMOUR FOGEL—Constructions and paintings from 1964-1984, 11/7-12/8. Graham Modern, 1014 Madison (535-5767).

CHARLES GARABEDIAN—Abstract and figurative paintings with mythological references, 11/10-12/8. Hirschl & Adler Modern, 851 Madison (744-6700).

MICHAEL GOLDBERG—Abstract paintings from the '50s, thru 12/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

STAN GREGORY—*Abstract paintings*, 11/6-12/1. Ericson, 23 E. 74th (737-6155).

Y.Z. KAMI—Figurative paintings and drawings, thru 12/1. Taghinia-Milani, 1080 Madison (570-6173).

RICHARD KILLEEN/JAN STALLER—Pictorial images cut out of aluminum and painted/Color photographs of urban night life. Thru 12/1. Urdang, 23 E. 74th (288-7004).

ZBIGNIEW KUPCZYNSKI—Paintings and oil pastels in a series entitled "Illuminations,"thru 11/12. Carimoor, 20 E. 76th (772-1701).

FRANTISEK KUPKA—Paintings, pastels and drawings, 11/9-12/15. Hoffeld & Co., 1020 Madison (734-5505).

LE CORBUSIER—Paintings, drawings, and collages from 1921-1956, thru 11/24. Fourcade, 36 E. 75th (535-3980).

LE CORBUSIER—Paintings, collages and drawings from 1922-1962, thru 12/1. Prakapas, 19 E. 71st (737-6066).

GRAINGER MCKOY—Wood carvings of shore birds and upland game birds, thru 11/24. Coe Kerr, 49 E. 82nd (628-1340).

VALI MYERS—Color drawings by an Australian-born artist, thru 11/10. Lessing, 130 E. 82nd (288-6701).

ROY NICHOLSON—Paintings and drawings of goldfish as they move beneath a pond's frozen surface, thru 11/30. Marymount Manhattan Collage, 221 E. 71st (472-3800).

KEISUKO OKI—*Robot sculptures of well-known artists*, 11/7-12/8. Reinhold Brown, 26 E. 78th (734-7999).

FRANC PALAIA—Frescoes and sculpture in a series, "The Great Walls of China,"thru 11/17. Trompe L'Oeil, 24 E. *81st* (249-5300).

JULES PASCIN—Paintings, watercolors and pastels, thru 11/17. Perls, 1016 Madison (472-3200).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

RENOIR-GUINO—Sculpture from the Renoir-Guino *estate, original letters, and photographs by Willy* Maywald, thru 12/1. Facade, 1044 Madison (744-4997).

OLGA ROZANOVA—A collage series by a Russian Avant-garde artist, thru 11/30. Carus, 872 Madison (879-4660).

JON SCHUELER—New paintings, thru 11/29. Sachs, 980 Madison (734-7795).

RITA SIMON—A multi-media installation titled, "A Tribute to Picasso,"thru 11/10. Foxworth, 33 E. 65th (772-3460).

UTAMARO—Paintings depicting the "Golden Age" in Japan, during the last part of the 18th century, thru 12/1. Ronin, 605 Madison (688-0188).

HERK VAN TONGEREN—New bronze sculptures, thru 11/10. Cordier & Ekstrom, 417 E. 75th (988-8857).

TAD WILEY—Abstract wall pieces painted with marine enamel, thru 11/24. Cecil, 16 E. 72nd (517-3605).

PHYLLIS YES—Functional art furniture, thru 11/17. Steinbaum, 903 Madison (734-3373).

57th Street Area

ABE AJAY/EMMET EDWARDS—Recent constructions and collages/Watercolors from 1930-1940. Thru 11/28. Deutsch, 20 W. 57th (765-4722).

AVIGDOR ARIKA—"New York Drawings 1984,"11/8-12/4. *Marlborough, 40 W. 57th* (541-4900).

ROBERT BERLIND—Paintings of artists, such as Leon Golub, and cityscapes, thru 11/24. Siegel, 24 W. 57th (586-0605).

NATVAR BHAVSAR—Color-field paintings and works on paper, thru 11/17. Getler/Pall/Saper, 50 W. 57th (581-2724).

PETER BISCHOF—Etchings by a Viennese artist, thru 11/10. Austrian Institute, 11 E. 52nd (759-5165).

RICHARD BOSMAN—Paintings that have as their subject matter mysterious images of India, myths, and man's struggle with the forces of nature, thru 11/10. Alexander, 20 W. 57th (757-3721).

TOM BUTTER—Abstract sculptures made of fiberglass and resin,thru11/24. Borgenicht, 724 Fifth (247-2111).

RHYS CAPARN—Sculpture, pastels and drawings, thru 11/17. Felicie, 141 E. 56th (752-7567).

CHARLES CLOUGH/ALVIN LUCIER—Abstract paintings that are derived from photographic images /An installation piece entitled, "Music for Pure Waves, Bass Drums and Acoustic Pendulums,"11/6-12/1. Tilton, 24 W. 57th (247-7480).

WILLIAM CLUTZ—Pastel drawings of Los Angeles and Chicago, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

CRASH/DAZE—Graffiti paintings by both. 11/8-12/1. Janis, 110 W. 57th (586-0110).

ARTHUR G. DOVE—*Paintings, drawings, watercolors* and collages, thru 12/29. At Dintenfass, 50 W. 57th (581-2268), Salander-O'Reilly, 22 E. 80th (879-6606), and Mathes, 851 Madison (249-3600).

RAOUL DUFY—Paintings, drawings, tapestries, watercolors, *furniture and ceramics, thru 11/24.* Solomon, 724 Fifth (757-7777).

MAX ERNST—Sculpture, including mysterious gargoyles, pictographic reliefs and fragments from the monumental "Capricorn" grouping, 11/8-12/31. Herstand, 24 W. 57th (664-1379).

SAM FRANCIS/BEVERLY PEPPER—New, multi-panel abstract paintings/Table sculptures and columnar floor pieces. 11/10-12/8. Emmerich, 41 E. 57th (752-0124).

LEON GOLDIN—Paintings and drawings, thru 11/10. Kraushaar, 724 Fifth (307-5730).

HAROLD GREGOR—Paintings of Illinois farm country, thru 11/10. De Nagy, 41 W. 57th (421-3780).

CHRISTOPHER HEWAT—Wood screens inlaid with painted wood scraps from New England architecture, 11/6-30. Munroe, 56 W. 57th (246-9616).

MALVINA HOFFMAN—Small bronze sculptures, as well as works by her contemporaries, including Ger*trude Vanderbilt Whitney, others; thru 12/8. Berry*-Hill, 743 Fifth (371-6777).

GEORGE INNESS—Landscape paintings, 11/8-12/8. Findlay, 41 E. 57th (486-7660).

LILA KATZEN—A sculptural installation based on Mayan archeological sites, thru 11/24. Rosenberg, 20 W. 57th (757-2700).

ROCKWELL KENT—Twenty-two drawings covering a twenty-year span of this artist's work, thru 11/16. Harbor, 24 W. 57th (307-6667).

ELLERY KURTZ—Paintings of torn posters in a series called "Fragments," thru 11/17. Crispo, 41 E. 57th (758-9190).

CHARLES LUCE—"Charts, Signs, Permutations"--gouache paintings that have pictographic silhouette images in them, thru 11/17. Ross, 162 W. 56th (307-0400).

RICHARD LYTLE—Paintings and watercolors of oversized flowers floating in front of mysterious landscapes, 11/6-12/1. Pearl, 38 E. 57th (838-6310).

JOHN MARIN—Paintings, thru 11/24. Kennedy, 40 W. 57th (541-9600).

HENRY MOORE—Sculpture, drawings and graphics, thru 12/1. Heidenberg, 50 W. 57th (586-3808).

ELIZABETH MURRAY—*Lithographs from 1980*-1984, thru 11/17. Alexander, 20 W. 57th (757-3721).

ANTINE NIVOLA—Female figures, carved or cast in travertine, bronze, wood and cement, in a series called "Sardinian Windows," thru 12/22. Washburn, *at 42 E. 57th and 113 Greene* (753-0546).

ELIZABETH OSBORNE/ROGER WINTER—Still life paintings/Paintings of Texas landscapes. Thru 11/28. Fischbach, 24 W. 57th (759-2345).

IRENE RICE PEREIRA—Geometric abstractions from the '50s and '60s, thru 11/24. Zarre, 41 E. 57th (752-0498).

KATHERINE PORTER—Abstract paintings, thru 11/10. McKee, 41 E. 57th (688-5951).

THEODORE ROSZAK—Photograms of the 1930's, thru 11/10. Zabriskie, 724 Fifth (307-7430).

PETER SAUL/MATTA—Recent paintings of Ronald Reagan and others/Drawings from his early American years, from 1939-1948. Thru 11/15. Frumkin, 50 W. 57th (757-6655).

JULIAN SCHNABEL—Large-scale paintings, some on velvet, others with broken plates, thru 12/1. Pace, 32 E. 57th (421-3292).

ROBERT SIVARD—Paintings of artists in their studios, thru 12/1. Midtown, 11 E. 57th (758-1900).

ELAINE SPATZ-RABINOWITZ—Paintings of idyllic scenes intruded upon by industrial and technological images, 11/7-12/1. Markel, 50 W. 57th (581-1909).

JANET STAYTON—New works on paper, thru 11/21. *Heesy, 50 W. 57th* (245-1420).

HAROLD STEVENSON—Eighty-five mixed-media drawings in a series entitled, "The Pagan World," thru 11/24. Iolas-Jackson, 52 E. 57th (755-6778).

JESSICA TCHEREPNINE—Botanical watercolors, 11/9-12/7. Horticultural Society of New York, 128 W. 58th (757-0915).

RICHARD TUTTLE—Wall sculptures that are collages of unexpected materials, 11/7-12/1. BlumHelman, 20 W. 57th (245-2888).

ESTEBAN VICENTE—New paintings, thru 12/1. Gruenebaum, 38 E. 57th (838-8245).

JOHN WILDE—Landscape, figure and still life paintings with an element of fantasy, thru 11/10. Findlay, Jr., 41 E. 57th (486-7660).

THORNTON WILLIS—Abstract paintings with a large, geometric shape in them, like a lightning bolt, 11/7-12/1. Oscarsson Hood, 41 W. 57th (750-8640).

East Village

VITO ACCONCI—New work from the series, "Storage Units for People and Things,"thru 11/25. Nature Morte, 204 E. 10th (420-9544).

SCOTT BELL—Abstract paintings with sharply con-

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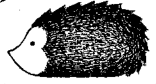

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trasting areas of color, thru 11/11. Area X, 200 E. 10th (477-1177).

BOBBY G—Paintings of large, brightly-colored figures outlined in silver,depicting residents of the Lower East Side, thru 11/25. Semaphore East, 157 Ave B (475-2130).

LINUS CORAGGIO—Political wall-reliefs and "street sculpture," thru 12/2. Avenue B, 167 Ave. B (473-4600).

FORD CRULL—Paintings that record a personal iconography of symbols, abstract forms and marks that provide clues to the artist's inner self, 11/8-12/2. Pictogram, 443 E. 9th (865-5476).

MARK DEAN—Paintings of solitary figures in landscapes, 11/10-12/9. Sharpe, 328 E. 11th (777-4622).

ROBERT GREENE—Small-scale paintings of landscapes in New Jersey and Long Island, on canvas and masonite, thru 11/11. Garet, 204 E. 10th (475-8701).

WERNER HOEFLICH—Monochromatic portraits and still life paintings, on canvas and masonite, thru 11/25. Salvador, 216 E. 10th (228-3165).

BETSY KAUFMAN—Large-scale paintings that have the appearance of murals, 11/8-12/2. Wolff, 513 E. 6th (460-5844).

STEPHEN LACK/DAVID WOJNAROWICZ—Paintings about power and despair, with imagery taken from the media/An installation combining sound, painting and sculpture. Thru 11/25. Gracie Mansion, 167 Ave A (477-7331).

WALTER MARTIN—Sculpture with architectural elements, 11/8-12/2. P.P.O.W., 216 E. 10th (477-4084).

RICK PROL—Paintings that depict life in the East Village, starting at Avenue D, 11/8-12/9. B-Side, 543 E. 6th (477-6792).

LAURIE SIMMONS—Photographs of color coordinated dolls in environments with monuments, such as the Eiffel Tower and the Great Wall of China, thru 11/25. International With Monument, 111 E. 7th (420-0517).

ROBIN WINTERS—Paintings that show this artist's droll sense of humour, thru 11/11. David, 436 E. 9th (533-2050).

SoHo and Tribeca

IDA APPLEBROOG—Small serial strip paintings and two large paintings that deal with inmates, and with the concept that we are all inmates in a metaphorical sense, thru 11/24. Feldman, 31 Mercer (226-3232).

VIVIAN E. BROWN—Large abstract paintings and monoprints that refer to landscapes, thru 11/28. Soho 20, 469 Broome (226-4167).

OTTO COENEN—56 paintings and works on paper by a German Constructivist, thru 11/24. Sander, 51 Greene (219-2200).

MAX COYER—New synthetic paintings, thru 11/10. Harm Bouckaert, 100 Hudson (925-6239).

ENZO CUCCHI—New paintings and sculpture, 11/8-12/1. Sperone Westwater, 142 Greene (431-3685).

HELMUT FEDERLE—New paintings, thru 11/15. Gibson, 568 Broadway (925-1192).

PAUL GEORGES—Figurative paintings, thru 11/10. Manhattan Art, 81 Greene (219-2007).

JUDY GLANTZMAN/PENNELOPE GOODFRIEND—Drawings/Photographs. Thru 11/30. Windows on White, 62 White.

APRIL GORNIK—Visionary landscape paintings with both abstract and representational characteristics, 11/10-12/8. Thorp, 103 Prince (431-6880).

ELIZABETH HARMS—Minimalist paintings, thru 11/24. Condeso/Lawler, 76 Greene (219-1283).

TOM HOLLAND—Wall-works and 3-dimensional paintings, thru 11/24. Cowles, 420 W. Broadway (925-3500).

CHARLES LUCE—Paintings on paper, silkscreens, lithographs, thru 11/10. At Meyer, 477 Broome (925-3527), and at Nichols Printmakers, 83 Grand (226-1243).

PIET MONDRIAN—"The Wall Works, 1943-44"--rectangular cards of red, yellow, blue, gray and white that the artist tacked to his studio wall, and were later reassembled by artist Harry Holtzman for a show at MOMA in 1983. Thru 11/24. Carpenter & Hochman, 420 W. Broadway (219-0010).

GERRY MOREHEAD—New paintings, thru 11/30. Gladstone, 152 Wooster (505-8690).

JOAN NEEDHAM—Totemic sculptures made of paper, thru 11/25. Starkman, 465 W. Broadway (228-3047).

THOMAS NOZKOWSKI/JOYCE ROBINS—New drawings in oil on paper/Bronze and ceramic sculpture. 11/6-24. 55 Mercer (226-8513).

PABLO PICASSO/RICHARD PETTIBONE—Erotic etchings from the "347 series"/Paintings based on *the Picasso etchings. 11/7-12/1. Freidus/Ordover,* 70 Greene (925-0113).

LIZ WHITNEY QUISGARD—New paintings and a 12-piece sculpture grouping, thru 11/24. Mussavi, 623 Broadway (505-2297).

JOSEPH RAFFAEL—Portraits of the artist's family, self-portraits, as well as paintings of lilies and fish, thru 12/6. Hoffman, 429 W. Broadway (966-6676).

RICHARD RAPPAPORT—Large figurative oil paintings from 1965-1984, 11/9-28. Blue Mountain, 121 Wooster (226-9402).

ROBERT RAUSCHENBERG—New works on canvas, thru 11/10. Sonnabend, 420 W. Broadway (966-6160).

MIGUEL ANGEL RIOS—Abstract paintings, thru 11/18. Allen/Wincor, 110 Greene (966-1531).

TERRY ROSENBERG—Paintings, drawings and sculpture, thru 11/24. Stoler, 13 White (966-5090).

CLAIRE SEIDL—Paintings with imagery that recalls whirlpools, twisting branches, heavy stones, claustrophobic undergrowth, thru 12/1. Rosenberg, 115 Wooster (431-4838).

JOEL SHAPIRO—New sculpture, thru 11/29. Cooper, 155 Wooster (674-0766).

CHARLES SIMONDS—"Houseplants and Rocks"--new clay sculpture, thru 11/10. Castelli, 420 W. Broadway (431-5160).

ANNE TABACHNICK—Paintings of the Caribbean, thru 11/17. Ingber, 460 W. Broadway (674-0101).

ATHENA TACHA—Drawings and maquettes in a series titled, "Massacre Memorials and Other Public Projects," thru 11/17. Hutchinson, 138 Greene (966-3066).

PASCAL VERBENA—"Habitacles"--constructions made from the weathered and polished wood of his native Marseilles, 11/10-12/5. Esman, 121 Spring (219-3044).

ALVIN WINANT—An environmental sculpture installation, thru 12/1. Cutler, 164 Mercer (219-1577).

KRZYSZTOF WODICZKO—Large-scale cut-out photographic documents of architectural facades, with projected images that comment on architecture, the body and contemporary culture, thru 11/10. Bromm, 90 W. Broadway (732-6196).

LEBBEUS WOODS—Three public building projects, 11/8-12/2. Storefront, 51 Prince (431-5795).

KES ZAPKUS—Paintings, drawings, watercolors and prints from 1982-1984, all dedicated to the topic, "Children of War,"thru 11/24. Weber, 142 Greene (966-6115).

Other

CARL APFELSCHNITT—*New paintings, thru 11/23.* Tower, 45 W. 18th (620-0505).

AMY CHAIKLIN/NANCY DREW/ROBIN VAN ARDOL—Paintings by all three. 11/10-12/8. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

DELIA CUGAT—Paintings of ethereal figures in barren landscapes, thru 11/16. Martin, 213 E. 49th (980-8104).

HARRY FONSECA—A series of paintings based on Tchaikovsky's *Swan Lake*, 11/8-30. October Art, 120 Park (986-3680).

BILL HUTSON—Paintings of San Marcos, Texas and its mainstreet, 11/7-12/16. Onyx, 54 Irving (505-9001).

JOSEPH KONZAL—Abstract sculpture in wood, aluminum and steel, 11/5-30. New School, 66 W. 12th (741-5687).

JOYCE KOZLOFF—A proposal for a mural in the *Harvard Square Subway Station, which will be an* architecturally-scaled mosaic composed of hand-painted earthenware tiles, thru 12/9. P.S. 1, Institute for Art and Urban Resources, 46-01 21st St., Long Island City, Queens.

RICHARD MILANI—New paintings and drawings, thru 11/17. Brandt, 45 Bond (475-2224).

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-0699).

DANIEL SILVER—An installation of chairs of all sorts, thru 12/15. Diaz, 242 W. 16th (620-9093).

RAPHAEL SOYER—Paintings of New York and its inhabitants, thru 11/9. Cooper Union, 7th and Third (254-7474).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). 19th and 20th century paintings by Chagall, Dubuffet, Klee, Leger, Pissarro, others; 11/7-12/8.

ARTIS GROUP—52 E. 76th (772-2323). Architectural drawings from the 18th century to the 1930's, including a group of four plans by Giacomo Quarenghi (1744-1817); thru 12/1.

BEADLESTON—60 E. 91st (348-7234). Paintings and sculpture by Caro, De Kooning, Noguchi, Pollock, Scully, others; thru 11/20.

DAVIDSON—43 E. 78th (734-6702). 19th and 20th century drawings and watercolors by Dubuffet, Francis, Matta, Picasso, Rickey, others; thru 11/24.

DAVIS & LANGDALE—746 Madison (861-2811). British drawings and watercolors from 1890-1945, by such artists as Vanessa Bell, Duncan Grant, Lucien Freud, others; thru 11/29.

ELKON—1063 Madison (535-3940). "La Femme"--works by Arp, Balthus, Giacometti, Maillol, Matisse, others; thru 11/24.

GROLIER CLUB—47 E. 60th (838-6690). "Pochoir: Color Illustration by Stencil,"with works by Bakst, Delauney, Man Ray, Picasso, others; thru 12/1.

HIRSCHL & ADLER—21 E. 70th (535-8810). Paintings of the American West by Bingham, Catlin, Eakins, Inman, Remington, others; thru 11/17.

SCULPTURE CENTER—167 E. 69th (879-0430). Works by sculptors who use wood as their medium, including Driscoll, Ferrara, Hopkins, Marisol, others; thru 11/27.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). "The Illustrator in America, 1880-1980," 11/7-30.

STONE—48 E. 86th (988-6870). Works by de Kooning, Gorky, Havard, Kline, Thiebaud, others; thru 11/20.

TAITTINGER—1089 Madison (570-6767). 19th & 20th century French paintings by Bonnard, Boudin, Manguin, Signac, Utrillo, others; thru 12/22.

YORK—21 E. 65th (772-9155). Works on paper by American artists, including Audubon, Burchfield, Dove, Sheeler, others; thru 12/1.

57th Street Area

FRENCH—41 W. 57th (308-6440). "Mood in Landscape," with paintings by Birmelin, Chaet, Downes, Sultan, others; thru 11/24.

MARLBOROUGH—40 W. 57th (541-4900). "Masters of Modern and Contemporary Sculpture," with works by Arp, Botero, Giacometti, Hepworth, others; 11/8-12/4.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; 11/9-12/21.

SCHOELKOPF—50 W. 57th (765-3540). Recent still life paintings by Anderson, Bailey, Gillespie, Han, Ingle, others; thru 12/5.

East Village

P.S. 122—150 First (677-5280). "The Rapturist Painting Exhibition," with works by Butler, Huddleston, Irish, Ryan, Szczepanek; thru 11/25.

Soho and Tribeca

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"--works by Ashford, Diamond, San Clementi, Zalopany, others; thru 12/1.

49th PARALLEL—420 W. Broadway (925-8349). Paintings by Alexander, Gernie, Johnson, Meigs, Tod, Wiitasalo; thru 11/24.

GEMINI G.E.L.—55 Crosby (219-1446). Limited prints and sculpture by Borofsky, Hockney, Johns, Lichtenstein, others; thru 12/22.

HAND IN HAND—568 Broadway (219-1844). Works by Beal, Bess, Gorchov, Havard, Hofmann, Resnick; thru 11/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). "Art Against Apartheid," with works by Baranick, Edelson, Golub, Spero, Stevens, others; thru 11/19.

KITCHEN—59 Wooster (925-3615)."Range of Response," with works by Albert, Doran, Gilbert, Koury,

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Tuft, Wagner; 11/10-12/1.

METRO PICTURES—150 Greene (925-8335). Paintings by four German painters, thru 11/17.

SHAFRAZI—163 Mercer (925-8732). Works by Baechler, Bowes, Cutrone, De Palma, Di Rosa, Haring, Futura 2000, Scharf; thru 11/17.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Elizabeth Murray, thru 11/11.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (596-2222). Figurative works by Bell, Coyne, Ellis, Geltner, Peterka, Porta; thru 11/17.

PORT AUTHORITY BUS TERMINAL—42nd St., between 8th & 9th Aves. "Hanging Loose"--paintings on unstretched canvas by Blum, Browne, Loving, Viggiano, others; thru 11/26.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). "The National Copier Art Exhibition," with works by 60 artists who use copier machines; thru 11/10.

P.S.1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; thru 12/9.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (875-4031). Works by Viet Nam veterans, including Edelman, Headley, Nightlinger, Noli, Tabak; thru 12/7.

10 on 8—Eighth Ave. at 53rd . Window installation by "In Milwaukee," thru 12/1.

Photography

TOM ARNDT—Photographs of the Mondale-Ferraro campaign, thru 12/1. Manes, 177 Prince (505-5722).

SANDRA BAKER/CONNIE SULLIVAN—Cibachrome prints of dream-like moments/Photographs of nature and found objects as metaphors. Thru 11/24. Neikrug Photographica, 224 E. 68th (228-7741).

GRETCHEN BERG—Photographs of Manhattan and its inhabitants, from 1965-1983, 11/7-12/1. Photographics Unlimited, 43 W. 22nd (255-9678).

CARIMOOR—20 E. 76th (772-1701). Works by Polish photographers, including Berman, Dederko, Hartwig, Kryzwoblocki; thru 11/10.

DOG MUSEUM OF AMERICA—51 Madison (696-8351). "The Dog Observered: Photographs, 1844-1983."Works by Curtis, Horst, Kertesz, Lartigue, Nixon, Wegman, others; thru 11/30.

TRUDE FLEISCHMAN—Portraits taken in Vienna in the '20s and '30s, and in New York in the '40s, thru 11/15. Pfeifer, 568 Broadway (226-2251).

ALFRED GESCHEIDT—Satirical photographs, thru 1/30. Overseas Press Club, 52 E. 41st (675-0585).

HAMILTON—19 E. 71st (744-8976). Photographs by Abbott, Adams, Watts; thru 11/30.

HORST—Black-and-white photographs from the 1930's to the present, thru 11/24. Staley-Wise, 177 Prince (777-1590).

DAVID HORTON—Photographs and photoconstructions, thru 11/20. Photocollect, 740 West End (222-7381).

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; 11/11-1/13.

LEDEL—168 Mercer (966-7659). "1984 Annual Print Competition"--sponsored by Nikon and the Maine Photographic Workshops, judged by Abbott, Cinao, Hughes, others; thru 11/22.

MIKAEL LEVIN—Landscape photographs of France, Israel, Sweden, Norway and the American Southwest, thru 11/30. Harder, 37 W. 57th (308-0043).

PACE/MACGILL—11 E. 57th (759-7999). Photographs of Democratic National Conventions by Robert Frank; also works by Paul Strand, Nicholas Nixon, thru 11/24.

FRANCESCO SCAVULLO—Fashion portraits, thru 12/1. Light, 724 Fifth (582-6552).

GEORGE SEELEY—Figure studies in landscapes by a photographer who showed his work at Stieglitz's "291," 11/7-12/1. Miller, 724 Fifth (246-1625).

NEIL SELKIRK—Large-scale black-and-white portraits and landscapes, thru 11/30. Books & Co., 939 Madison (737-1450).

VAL TELBERG—Photomontages, both vintage and recent, thru 12/8. Miller, 38 E. 57th (319-1800).

WOLF—30 W. 57th (586-8432). 19th century photographs depicting traditional society, 11/6-12/1.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; 11/9-1/28.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30 $1.50, students and seniors $1...George Rickey Sculpture Installations; thru Oct ...Arctic Vision: Art of the Canadian Inuit; thru 11/29...Robert Barsamian; thru 11/29.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gowns by Grès; thru 1/6..... Thunderstruck Landscape; thru Nov...Gary Bukovnik: Monotypes; thru 12/2...Taj Worley: Prints 1976-1984; thru 12/2...Six in Bronze; thru 1/6...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6...American Art Pottery; 11/6-1/25.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters..... Will Insley: The Opaque Civilization, thru 11/25...Australian Visions: 1984 Exxon International Exhibition; thru 11/25...Horst Antes Sculpture; thru 11/25...Collection Gallery: Norris Embry; thru 12/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D..... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... African Ivories; thru 12/30... Te Maori: Maori Art from New Zealand Collections; thru 1/6... The Etchings of James McNeill Whistler; thru 11/11...The Lithographs of James McNeill Whistler: The Gift of Paul Walter; thru 11/11... The Flame and the Lotus; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30...The Camera and the Photograph: Images in Light...Gold Illuminators - 1984; thru 11/30... Erastus Salisbury Field; thru 1/6...**The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25... William Morris: The 150th Anniversary of his Birth; 11/25... Landscape Etchings by Rembrandt, thru 11/25... Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Erastus Salisbury Field; thru 12/9.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo ...Faces out of the Mists; thru 1/20...Out of the Mists: Northwest Coast Art; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr..... Queens, Courtesans and Cavaliers; thru 1/6..... New York's Daring; thru 1/6.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... Color Photographs: Recent Acquisitions, thru Oct... Irving Penn: Retrospective; thru 11/27...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass; thru 11/27.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...Spanish Painters in Search of Light; 11/8-1/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Leon Golub Retrospective.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13..... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/18... Firefighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3...Her Voice Was Heard: Women and Politics in America; thru 12/2...A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; 11/8-3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9... The Center for Book Arts; The First Decade; thru 11/29...American Scenery: The Art of John and John William Hill; 11/9-1/15.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures, thru 11/30..... Joseph Ternbach Conservator/Collector; thru 1/13...Activated Walls.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Treasures from Harlem; thru 1/1... From the Studio: Former Artists-in-Residence, 1984; thru 1/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Print Acquisitions 1974-1984; thru 11/25... Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2...Robert Kushner: Paintings on Paper; thru 12/9.. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

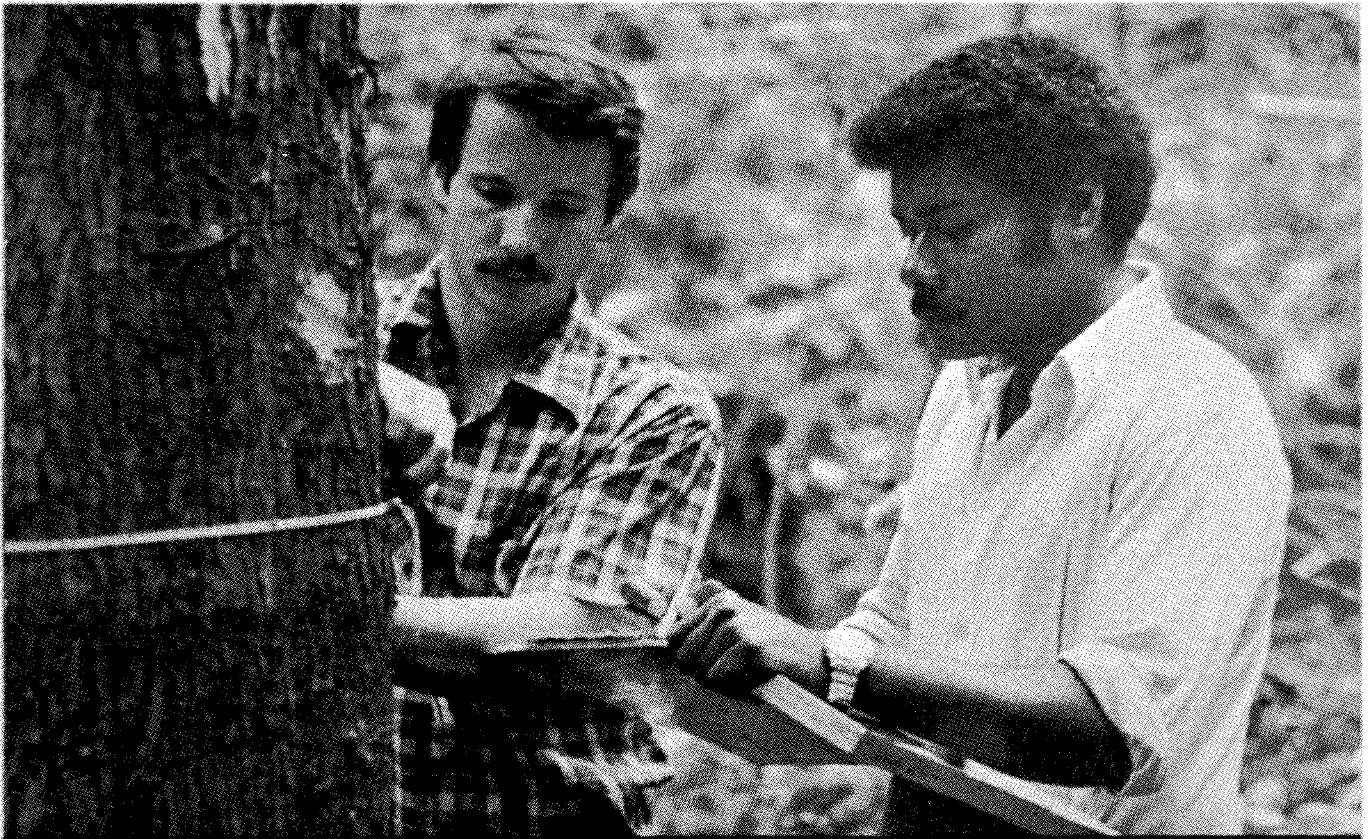
Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/7 at 10 & 2: Contemporary and Modern Prints. On view from 11/3. 11/7 at 10: Fine Chinese Export Porcelain and Works of Art. On view form 11/3. **East**, 219 E. 67th St. (570-4141). 11/6 at 10 & 2: 19th & 20th Century Photographs. On view from 11/1. 11/8 at 10: Old Master Paintings. On view from 11/3.

DOYLE—175 E. 87th St. (427-2730). 11/7 at 10: Furniture and Decorations, including Paintings, Silver, Porcelain and Rugs. On view from 11/3.

PHILLIPS—406 E. 79th St. (570-4830). 11/7 at 11: English and Continental Furniture, Porcelain, Paintings, Drawings, Judaica, Russian Works of Art and Silver. On view from 11/3.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 11/5 at 10:15 & 2: Photographs. On view from 11/2. 11/7 at 2: Fine Old Master Paintings. On view from 11/3. 11/8,9 at 10:15 & 2: 19th and 20th Century Contemporary and Old Master Prints. On view from 11/3. 11/9 at 10:15 & 2; 11/10 at 2: Fine Japanese Prints and Works of Art. On view from 11/3.



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OTHER EVENTS

Happenings

NOTES AND FOOTNOTES, with the season and nature in mind: Veterans Day being on a Sunday this year, 11/11, the official parade will be that day, down Fifth Ave. from 39th St. to 24th, with a ceremony in the park that includes the traditional minute of silence at 11 a.m. . .You shouldn't need us to tell you that autumn is the almost perfect time to visit the botanical gardens, and two in our area have put on welcoming displays: Kiku-Ka Ten, the annual chrysanthemum festival in the Haupt Conservatory at the Bronx garden continues thru 11/25, and this year the stars are the kiku-ningyos, life-size figures robed in the blossoms. Along for the run of the show are three dollmakers, who will see that the "costumes" are kept garden-fresh. Tableaus in the glass galleries will each have one or more of the dolls. Open daily except Thanksgiving, 10-4; $2.50, children $1.25; free to all Wed. . .Also thru 11/15, this at the Brooklyn Botanic Garden, 1000 Washington Ave.: "Everlastings," a display of preserved flowers, fruit, and foliage. Table decorations and wall art, pumpkins and gourds, even roadside weeds, are to be seen, and you can also get answers on how to, when, and what. . .For the birds: The N.Y.C. Audubon Society invites everyone to its second-Thurs.-each-month free programs on its favorite subject. 11/8 at 6:15, topic is "Exotic Birds of Prey: Adaptations to Life," and the place is CUNY's Graduate Center Auditorium, 33 W. 42nd St. . .A winter bird-feeding workshop is set for 11/11, 1-3, at Clay Pit Ponds State Park Preserve, Staten Island; free (977-8240). . . At Wave Hill in the Bronx at 252nd St. and Independence Ave., you can learn how to measure trees, in a hands-on workshop, 11/10 at 10 a.m. Meet at Spaulding Lane parking area. Free with weekend admission, $2. . .And a fishy note: 11/10, 9-11 a.m., learn from photographer Lou Bernstein how to photograph animals in their watery tanks. Where else, but at the New York Aquarium, Coney Island. Fee is $10 for the workshop; take 35mm camera and film (266-8500).

MARK YOUR CALENDAR, for a variety of specials, from neighborhoody to gala, some to benefit good causes. Bob Hope—naturally—is involved with one, 11/11, "A Night of Hope," at the Majestic Theater at 8, in aid of Fight for Sight, Inc. Besides Bob, there'll be entertainment from Bernadette Peters and Harry Belafonte, and others. $20-$100 (751-1118). . .If you want to spend election night with other bodies around you, and your nearest and dearest are out of town or on a different wavelength, join a nonpartisan party at the Brecht Auditorium, 151 W. 19th St., and socialize with journalists and other interested parties to either watch the returns--or not. 11/6 at 7:30. $3; cash bar, free refreshments. . .Dinah Shore is Woman of the Year for the Juvenile Diabetes Foundation, and their annual Promse Ball is a salute to her. 11/10 at 7:30, at the Hotel Pierre. Dina Merrill is chairman, as usual there'll be boutiques for shopping, including Gucci, Crabtree and Evelyn; gift certificates to buy, and a mystery gift table, plus an auction. Along with dinner and dancing, of course, with William B. Williams as emcee. $500 per couple (689-2860). . .Paul Newman hosts a benefit for the Actors Studio, the premiere of the new Sissy Spacek-Mel Gibson film, *The River*. Date is 11/12 at 7, and a party follows at the Pierre. Lots of alumni and friends will be on hand for this one. (874-2390 for ticket information; $300, $500). . ."Removing Roadblocks to Learning,"a conference on just that subject, is hosted by the Cathedral School, at Synod Hall, 110th St. and Amsterdam Ave. Date is 11/10, 9-3, with registration ($15 for either parents or teachers) at 8:30. There'll be workshops and, as featured speaker, Dr. Melvin Levine, who is involved now with "the Middle Child Project". . .The opening at the Wildenstein Gallery of "Sarah Bernhardt and Her Times" will benefit, appropriately, the American Academy of Dramatic Arts. Date is 11/12, 5:30-9, and tickets are $50 (832-8056). It's the centennial year for the Academy. . . "Heavy Metal"—the van, not the rock group, will be on display at the L.I. Custom Van & 4-Wheel-Drive Show, 11/9-11 at the Nassau Coliseum. 150 vehicles will take up the space, and just so the hi-tech bodies don't overwhelm: some antique beauties too. Fri. 6-11; Sat. noon-11; Sun. noon-10. $5.50, 6-12, $2.50. . .If you don't already know enough about being single, check out a conference called "The Single Experience," 11/11, noon-8, at the Tappan Zee Towne House, Nyack; workshops, discussions, and resources displays. Fee is $45, or door registration at $50.

SALES TO NOTE—Antiques and collectibles of all kinds and periods exhibited by 80 vendors will be the lure at the N.Y.S. Armory, 125 W. 14th St., for a sizable show, 11/10, 11-8, and 11/11, 10-6. Admission is $3, and you'll find crafts, clothing, fossils, furnishings, art, jewelry, and lots more. Also antique appraisals, raffles. . .A Brooklyn Book Fair is set for 11/9-11, at the Picnic House, Prospect Park on the Long Meadow, east of P.P.W. and 5th St. . .There's to be an election day plant sale at the Brooklyn Botanic Garden, 11/6, 10-5, and 11/7, 10-2. House plants, holiday flowering beauties, amd lots more, priced from $1.25 up. Also a harvest table with herbs, apples, sweet grasses, jams, and more. . .The Holiday Project, which plays Santa for the needy and ill during the season ahead, will stage a benefit auction 11/10, beginning at 6 with a silent auction, then the real thing at 8--goods and servics, artwork and jewelry, and much more on the block. At Manufacturers Hanover Trust headquarters, 270 Park Ave., 47th-48th Sts. $25 donation includes refreshments. . .Thru 11/7, you can holiday shop at the craft show and sale of the Sisterhood of Temple Emanu-El, 756 E. Broad St., Westfield in nearby N.J. From 11 a.m.-9 p.m. daily. Glass, textiles, pewter, batik, many other media, come from some of the area's top crafts people. "Nominal" admission; free for seniors and students.

Tours

BROOKLYN'S OPEN SPACES—A bus tour to view "parks and plazas through the designer's eye."All-day trip with Prospect Park Environmental Center (788-8500), with a luncheon stop at the Center. 11/10 at 10 a.m. $20; pre-paid registration only.

PERIPATETIC CONCERT—WALKING TOUR, in Harlem. "Three Glorious Churches, Three Magnificent Organs, Three Gifted Organists." Friends of hte Parks, Harlem Tourism Association, and Citibank are the hosts, 11/11 at 2:15. Meet at Church of the Intercession, Broadway and 155th St. (473-6283). $1 donation.

HORSEBACK TOUR OF VAN CORTLANDT PARK—Arthur Seifert of the Bronx County Historical Society leads the way. 11/11 at 1 (881-8900). $5, plus $12 to rent your mount.

VANISHED AND UNBUILT CENTRAL PARK—Slide show and walk, 11/11 at 2, meet at the Chess and Checkers House, 64th St. between the Dairy and the Carousel. Free.

FULTON TO SOUTH STREET SEAPORT—A New York Walk-About (582-8083, weekdays). 11/10 at 2, meet NW corner of Fulton St. and Broadway. $5.

CHINATOWN AND LITTLE ITALY—A "radical walking tour," with Gene Glickman. 11/10 at 11 a.m., meet at Elizabeth and Canal Sts. (989-6820). $5.

SOHO ART GALLERIES—With Adventure on a Shoestring (265-2663). 11/10 at 12:30, meet NW corner of Broadway and Prince St. $5.

BROOKLYN BRIDGE/BROOKLYN HEIGHTS—Walk across the Bridge to the world of the 1800's. Holidays in New York (765-2515). 11/11, meet in front of Pace U., Park Row across from City Hall, at 2. $5.

EAST VILLAGE—A "walk through literary New York."11/11 at 11 a.m., with Emanu-El Midtown Y 674-7200, for reservations. $8.

CHELSEA ARTISTS' STUDIOS—With the Floating Gallery. 11/10 at 1; phone for meeting place (254-3690). $7.

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179).11/11 at 11: Brunch & Walk, in the East Village; $10. 11/12 at 3:30: an afternoon tea stop at the Helmsley Palace's Gold Room; $22. 11/11 at 1: "The Media Is the Message,"an artists' hospitality tour, visits to studios. $13.11/11 at 11 a.m., three tours: Hell's Kitchen, $11; Astor Place, $8; New York's woman architects; $8.

DOORWAY TO DESIGN—Tour furniture and fabric collections, with design consultant Sheila Sperber (339-1542 or 376-6161). 11/12, 12/5, 10 a.m.-12:30. $15.

SOUTH STREET SEAPORT—Hours: daily 10-10. There is a variety of tours, of both the ships and the historic area itself. Phone 669-9400 for complete schedules and prices. Some tours are included in admission to museum buildings. There are tours of the buildings daily, between noon and 4.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2 p.m., for two hours; reservations only (226-1426; $5; under 16, $3.50.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

LINCOLN CENTER— Visits to the theaters and underground areas. 10 a.m.-5 p.m., hour-long tours at frequent intervals (877-1800, ext. 512). From the concourse level.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 11/10, Kissena Park, Queens. 11/11, Muttontown Preserve, L.I. $15. Phone for meeting places.

NATURE WALKS—Autumn walk, at Old Westbury Gardens,Westbury, L.I.(516-333-0048).11/11,18.Gardens open 11 a.m.-4 p.m.$3. . .Alley Ppond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds., at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2. . .Brooklyn Botanic Garden, 1000 Washington Ave. Each Sun. at 1, meet at the Garden Shop for a 45-minute tour; free.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 11/10, Inwood Hill, Manhattan. Phone for meeting place; $12.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (204-1112, mornings). Also 11/at 1, meet at IND exit, Sixth Ave. and Waverly Pl. for a Greenwich Village walk. $3.

Sports

FOOTBALL—**Jets**, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-421-6600. $15, single seats only. 11/11 at 1, vs. the Colts.

HOCKEY—**N.Y. Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 11/6 at 8:05, vs. St. Louis. 11/10 at 7:05, vs. Pittsburgh. . . **N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. 11/7 at 7:30, vs. Washington. 11/9 at 7:30, vs. Islanders. 11/11 at 7:30, vs. Los Angeles.

BASKETBALL— N.Y. Knickerbockers, at Madison Square Garden (563-8000). 11/8 at 7:30, vs. Chicago. 11/10 at 7:30, vs. Kansas City.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Featured races: 11/5, Discovery. 11/6, Knickerbocker. 11/10, Stuyvesant. 11/11, MacArthur.

Children

JOURNEY TO DODO LAND—A meet-the-composer-concert, by Music Downtown, with Larry Karush. From a story by Della Burford. Costumes, dances, audience participation. Third Street Music School Settlement, 235 E. 11th St. (777-3240). 11/11 at 1:30 and 3:30. $2, adults $4.

PAPAGENO PUPPET THEATER—"Cinderella," a musical for rod puppets. West Side Y, 5 W. 63rd St.(877-4852). Sat. at 1 and 2; Sun. at 11, 1, and 2; thru 12/16. $3.

THE WIZARD OF OZ—The Puppetworks, Inc. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5217), at 2. $3.50.

SYMPHONIC REVELATIONS—Concert by the West End Symphony of New York, Eugene Gamiel conductor. A variety of musical styles, with singalongs and a marching band. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 11/10 at 9 and 11 a.m. Free.

SLEEPING BEAUTY—Penny Bridge Players, at Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (858-9152), 11/6 at 1; 11/7, 8, 13 at 10:30 and 1; 11/9 at 10:30; also 11/11, 12 at 2. $3.50.

TUBBY THE TUBA MEETS DIXIELAND JAZZ—Jazz adaptation, with Jack Kleinsinger, others. 92nd Street Y, Lexington Ave. (427-6000), 11/11 at 1. $3.50.

WEAVING WORKSHOP, with Joyce Osthus, for ages 5-11. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), 11/11 at 1:30. $3.

KIDS KOMPUTER KLINIC—Sharon Gallagher talks about her favorite subject, with illustrations. FAO Schwarz, Fifth Ave. at 58th St. (644-9400). 11/10 at 11 and 3. Free, in the second-floor book department.

ALICE IN WONDERLAND—The Disney film. Dalton School Martin Theater, 108 E. 89th St. (722-5160). 11/10 at 2. $2.

THE STEADFAST TIN SOLDIER—Joffrey Ballet Center Concert Group. Brooklyn College Whitman Theater, Flatbush and Nostrand Aves., Brooklyn (462-3525), 11/12 at 1. $5.

ALLEY POND ENVIRONMENTAL CENTER—228-06 Northern Blvd., Douglaston, Queens (229-4000). "Meadow Mouse," program all about the creature. 11/9, 15, 17, 21, 25 at 1, for 4-6-year-olds only. $3; must pre-register. . .11/10 at 1, "The Case of the Hidden Eggs," program on the praying mantis. For 6-8-year-olds; $3; must pre-register.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 11/10 at 11 a.m. and 2 p.m.:Tony Blanco and "Magical Mime Circus." $3.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—11/11: "Peter Pan Meets the Wicked Wizard" at 1; "Alice in Wonderland" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672).11/10 at 1:30, Puppets Unlimited in "Wind in the Willows." $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance and footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

FABULOUS FABLES—Story theater based on the Indian "Panchatantra." Sivananda Yoga Center, 243 W. 24th St. (255-4560). Sun. at 12:30 and 2. $3.

A TOBY SHOW—"Cinderella" story set in 1915 America. Calvary-St. George's Revelations Theater, at the Ark, 277 Park Ave. So. at 21st St. (475-1216). 11/10 at 2. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—Every Sat. and Sun. thru 11/18: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

ALADDIN AND HIS WONDERFUL LAMP—Musical from *The Arabian Nights*, On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 11/17 at 1 and 3:30. $3, adults $4.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co., at the Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUBS"—**The Early Show**, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .**Youngstars**, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 11/10, 1-2:30, The Wiz teaches you about papermaking. Free, but must reserve.

EMPEROR'S NEW CLOTHES—A slapstick musical version, at Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 11/6 and 11/12; at 1 and 3:30. $4. Must reserve.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. Also: At 4, in the Uris Center: 11/10, "Who's Afraid of Opera"; Nathan Kroll uses a video cassette starring Joan Sutherland and three puppet pals. 11/11, John Langstaff of Revels, Inc., shouts "Wassail! Wassail!" Free with museum admission.

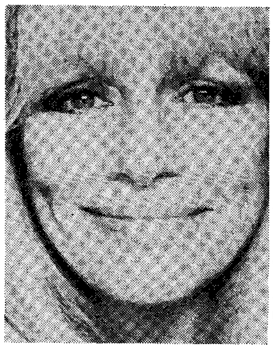
G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, a shadow wall, performance area. . ."Making Your Mark," on graffiti through the ages, including calligraphy; related activities each afternoon. Also: 11/10, 11, ongoing workshops on Autumn in New York.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibit, "Soundtracks" . . .Fri. at 1, "Cozy Afternoons,"storytelling for 3-5-year-olds...11/6 at 1:30 and 3, "Punch and Judy and Trouble in the Family," a puppet show with Amy Trompetter. 11/10 at 1:30, "Pow! for Peace"; Felicia Tedesco on war, peace and Veterans' Day. 11/11 at 1:30, I Giullari di Piazza, Italian music-theater group. 11/12 at 1:30 and 3, Magician Fred Wolinsky. All free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. only, noon-4:30. Discovery Boxes and touchable specimens.

SHOULD I? CAN I? MAY I? MUST I?

Sex Etiquette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Move over, Miss Manners. Blush, Emily Post. Finally, answers to the *real* etiquette questions a woman faces in our age of liberated sexuality. His place or yours? On the first date? How do you break it gently to a clumsy lover? And 1,001 others you'd only ask your very best friend (who doesn't know either!). SEXETIQUETTE—practical, hilariously funny, and passionately *useful*—now at bookstores.

THE MODERN WOMAN'S GUIDE TO MATING MANNERS BY MARILYN HAMEL

Delacorte Press
DELL PUBLISHING CO., INC.

RADIO HIGHLIGHTS

Wed., Nov. 7

3:00/WNCN—Cto for Mandolins, Lutes, Flutes, Violins & Cello in C, **Vivaldi**; Piano Trio #1, **Turina**; German Dances, **Mozart**.

4:00/WNYC—New Directions in Europe. The academy-festival of Les Arcs in the French Alps, with 20th century music by George Crumb, Yves Prin and Audrey Call.

4:04/WQXR-AM/FM—Piano Sonata #56 in D, **Haydn**; Cto in e for Recorder & Flute, **Telemann**; Prelude from Orchestral Suite #1, **Enesco**; Clair de lune from Suite Bergamasque, **Debussy**.

6:00/WNCN—Sonata for Harpsichord #19 in c, **Soler**; Sonata Concertata for Flute & Guitar, **Paganini**; Vienna Blood Waltz, Op.354, **J. Strauss Jr.**; Cto for Trumpet, **Tomas**.

7:00/WNCN—Anniversary Concert. Joan Sutherland. Norma, Casta diva, **Bellini**; Tales of Hoffman: Elle a frui..., **Offenbach**; Lucia di Lammermoor: Mad Scene, **Donizetti**.

7:03/WQXR-AM/FM—Trio Sonata in B-Flat for Oboe, Violin & Continuo, **Telemann**; Suite from Love for Three Oranges, **Prokofiev**; Rondo in G, Op.51, **Beethoven**.

7:30/WNYC—Horn Cto, **Hindemith**.

8:00/WNCN—Sonata for Flute & Harpsichord #2 in E-Flat, **Bach**; Missa Brevis, **A. Gabrieli**; Partita in D, **Telemann**.

WNYC—Piano Sonata in b, **Strauss**; Violin Cto, **Berkeley**; Renard, **Stravinsky**.

8:05/WQXR-AM/FM—Die erste Walpurgisnacht, Op.60, **Mendelssohn**; Sym Dance #1, **Rachmaninoff**.

9:00/WNCN—Cto for Violin in D, Op.35, **Tchaikovsky**; Lieder, **Schubert**; Fantasia on a Theme by Tallis, **Vaughan Williams**.

10:00/WNYC—Lament for Solo Clarinet, **Hovhannes**.

Thurs., Nov. 8

3:00/WNCN—Rhapsody in Blue, **Gershwin**; Qt #11 in E, Op.125, #2, **Schubert**; Intermezzo in e, Op.116, #5, **Brahms**.

WNYC—Orpheus, **Stravinsky**; Song of Orpheus, **Schuman**; Orpheus, **Gluck**.

4:04/WQXR-AM/FM—Divertimento for Viola, Cello & Double Bass, **M. Haydn**; Cockaigne Ov, **Elgar**; Le Carrousel de Roy, **Lully**.

5:00/WNCN—Daphnis et Chloe: Suite #1, **Ravel**; Cto for Violin #1 in A, Op.45, **Sinding**; Music of the Spheres Waltz, Op.235, **J. Strauss**.

7:00/WNCN—Anniversary Concert. Sir Arnold **Bax**. Mediterranean; The Garden of Fand; Tintagel; Legend for Viola & Piano.

WNYC—Jeaux d'eau, **Ravel**; Dances from Don Quixote, **Gerhard**; Suntreader, **Ruggles**.

7:03/WQXR-AM/FM—Le Rossignol en Amour, **Couperin**; L'Arlesienne Suite #1, **Bizet**; Violin Sonata #3 in B-Flat, Op.5, **Vivaldi**.

8:00/WNYC—The Minnesota Orchestra. Cto for 2 Bassoons, **Wanhal**; A Night Piece for Flute & Strings, **Foote**; Rhapsody #1 for Cello, **Bartok**.

8:06/WQXR-AM/FM—Serenade #1 in D, Op.11, **Brahms**.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. Academy of St. Martin-in-the-Fields Octet (American premiere performance). Double Qt #2 in E-Flat, Op.77, **Spohr**; Fantasy Octet, Op.87, **Leighton**.

10:00/WNYC—Durations, **Feldman**; The Engulfed Cathedral, **Debussy-Tomita**.

Fri., Nov. 9

3:00/WNCN—Gayne: Highlights, **Khachaturian**; Airs for Trumpets, Drums & Oboes, **Lully**; Variations on a Theme by Tchaikovsky, Op.35a, **Arensky**.

WNYC—Sym 1962, **Fine**; Piano Cto, **Mennin**.

4:04/WQXR-AM/FM—Cto Grosso in F, Op.6, **Handel**; Carnaval from Roma, **Bizet**; Liebestraum #1, **Liszt**.

6:00/WNCN—Sym #1 in B-Flat, **Boyce**; Scherzo #4 in E, Op.54, **Chopin**; Sonata for Strings #6 in D, **Rossini**.

7:00/WNCN—Anniversary Concert. W. F. **Bach**. Sym in d; Sym in F; Trio Sonata for 2 Flutes & Continuo in a; Duo for 2 Flutes, #4 in F.

WNYC—The 1984 Bayreuth Festival. Die Walkure, **Wagner** (Jerusalem, Altmeyer, Holle, Behrens, Nimsgern/Schneider).

7:03/WQXR-AM/FM—Serenade #6 in D, **Mozart**; Variations in C on Mozart's "La ci darem la mano," **Beethoven**; Ballade #4 in B from Four Ballades, Op.10, **Brahms**.

8:00/WNCN—Cto Grosso in e, Op.6, #3, **Handel**; Cto a Quattro in D, Op.11, #8, **Bonporti**; Qnt #52 in g, Op.42, **Boccherini**.

8:05/WQXR-AM/FM—Waltz from Eugene Onegin, **Tchaikovsky**; Sym #30 in D, **Mozart**; Symphonic Metamorphosis on Themes by Carl Maria von Weber, **Hindemith**.

9:00/WNCN—Sonata for Cello & Piano #2 in D, Op.58, **Mendelssohn**; Rapsodie espagnole, **Ravel**; Cto for Violin #5 in A, "Turkish," **Mozart**; Sonata for Piano #14 in c-sharp, Op.27, #2, "Moonlight,"**Beethoven**.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunter Herbig, conductor. Sym #8 in F; Sym #3 in E-Flat, **Beethoven**.

Sat., Nov. 10

10:00 a.m./WNCN—Trio Sonata for Oboe, Viola & Continuo in G, **J.C.F Bach**; Marche slave, Op.31, **Tchaikovsky**; Sonatas for Harpsichord, **D. Scarlatti**.

WNYC—Pelleas et Melisande, **Sibelius**; Pelleas et Melisande, **Faure**; Pelleas und Melisande, Op.5, **Schoenberg**.

10:04 a.m./WQXR-AM/FM—Sym #55 in E-Flat, **Haydn**; Piangero, Piangero from Julius Caesar, **Handel**; Triumphal March from Tarpeja, **Beethoven**.

12:00/WNYC—1984 Salzburg Music Festival. Academy of St. Martin-in-the-Fields. Neville Marriner, conductor. With Barry Tuckwell, French horn. Metamorphoses, **Strauss**; Cto for Horn & Orch in E-Flat, **Mozart**.

2:00/WNCN—National Symphony Orchestra. Charles Dutoit, conductor. With pianist Daniel Barenboim. Piano Cto #5 in E-Flat, "Emperor," **Beethoven**; Sym #5, **Prokofiev**.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. The Barber of Seville, **Rossini** (Baltsa, Araiza, Allen, Academy of St. Martin/Marriner).

4:00/WNCN—Symphonic Variations for Piano & Orch, **Franck**; Andante & Variations for 2 Pianos, 2 Cellos & Horn, Op.46, **Schumann**; Merry Widow: Waltz, **Lehar**.

5:05/WQXR-AM/FM—Symphonic Dance #1 in G, **Grieg**; Rondo in E-Flat, Op.11, **Hummel**; Adagio for Strings & Organ, **Albinoni**; Marche Militaire, **Schubert**.

6:00/WNCN—An American in Paris, **Gershwin**; Trio Sonata in d, Op.5, #5, **Locatelli**.

7:00/WNCN—Anniversary Concert. Francois **Couperin**. Concert Royal #4 in e; Pieces en concert; La Sultane.

9:00/WKCR—Opera Topics. Jacob de Vries, founder of the "Benson & Hedges" Gold Award for young singers.

9:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor. With violinist Elmar Oliveira. Khovantschina, **Mussorgsky**; Violin Cto in D, Op.35; Sym #5 in e, Op.64, **Tchaikovsky**.

9:30/WKCR—La Scala 50 Years Ago. Tosca, **Puccini** (Melis, Pauli, Granfote, Palai, Sabajno).

Sun., Nov. 11

9:04 a.m./WQXR-AM/FM—Sym #85 in B-Flat, **Haydn**; Prelude & Fugue in E-Flat, **Bach**; Piano Qt in D, Op.23, **Dvorak**.

10:00 a.m./WNCN—Rhapsodies, Op.79, #1 & 2, **Brahms**; Cto Grosso in C, Op.6, #10, **Corelli**.

WNYC—Sonatas, **Scarlatti**; Cto in C, Op.87, **Moscheles**.

11:00 a.m./WNCN—Cavalleria Rusticana: O Lola, bianca come fior, **Mascagni**; Sym #3 in c, Op.78, "Organ,"**Saint-Saens**.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. Sonata for Cello & Piano in A, **Boccherini**; Sonata in A, **Mozart**; Trio for Violin, Cello & Piano in e, **Haydn**; Suite for Unaccompanied Cello #6 in G, **Bach**.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. Missa Solemnis, Op.123, **Beethoven** (Lott, Montague, Jerusalem, Estes, Chicago Sym Chorus).

3:04/WQXR-AM/FM—New York Philharmonic. Michael Tilson Thomas, conductor. With pianist Alexis Weissenberg. Divertimento for Orch, **Bernstein**; Cto #4 for Piano & Orch in G, Op.58, **Tchaikovsky**.

5:00/WNCN—Sonata for Violin & Piano #4 in a, Op.23, **Handel**; Sonata for Flute & Continuo in D, **C.P.E. Bach**; Intermezzo, **Wolf**.

6:00/WNYC—Baroque and Beyond. The Classical String Quartet. String Qt in G, **Mozart**; String Qt in G, Op.77, #1, **Haydn**.

7:00/WNCN—Anniversary Concert. Ernest Ansermet, conductor. Benvenuto Cellini, Op.23: Ov, **Berlioz**; Sheherazade, **Ravel**; Iberia, Book 1: El Corpus en Sevilla, **Albeniz**.

8:00/WNYC—The St. Louis Symphony Orchestra. Raymond Leppard, conductor. Sym #37 in G, **Mozart**; Piano Cto #1 in C, Op.15, **Beethoven**; Suite from Le Bourgeois gentilhomme, Op.60, **Strauss**.

8:06/WQXR-AM/FM—Delta Opera House.The Ninth Annual Richard Tucker Music Foundation Gala, live from Carnegie Hall, with Giuliano Ciannelli, Sherrill Milnes, Anna Tomowa-Sintow, Frederica Von Stade, others.

Mon., Nov. 12

3:00/WNCN—Ma Vlast: From Bohemia's Meadows and Forests, **Smetana**; Mazurkas, Op.59, **Chopin**; Music for St. Mark's Cathedral, **G. Gabrieli**.

WNYC—Richter live at Carnegie Hall: the historic 1960 series.

4:04/WQXR-AM/FM—Cto de camera, Op.4, **Locatelli**; 12 Variations on "Se vuol Ballare," **Beethoven**; Aria from Bachianas Brasileiras #5, **Villa-Lobos**; Fugue in c, **Mozart**.

5:00/WNCN—Octet in E-Flat, Op.20, **Mendelssohn**; Youth Sym, **Rachmaninoff**.

7:00/WNCN—Anniversary Concert. Alexander **Borodin**. Prince Igor: Vladimir's Recitative and Cavatina; Qt #1 in A.

WNYC—**Bach/Handel/Scarlatti** Tercentenary. Organ Cto in F, **Handel**; Brandenburg Cto #5 in D, **Bach**; Harpsichord Sonatas, **Scarlatti**.

7:03/WQXR-AM/FM—Viloin & Piano Sonata in e, **Mozart**; String Sym #12 in g, **Mendelssohn**; Reverie, **Debussy**.

8:00/WNYC—Madeira Bach Festival. Chamber Music of the Baroque. Trio Sonata in C for Flute, Oboe & Continuo, **Bach**; Sonata #5 in D for Bassoon & Harpsichord, **Galliard**; Cto in D for Trumpet, Oboe, Violin & Continuo, **Telemann**.

8:05/WQXR-AM/FM—Sym #6 in C, **Schubert**; En Saga, Op.9, **Sibelius**.

9:00/WNCN—Great Performances. I Pagliacci, **Leoncavallo** (Domingo, Stratas, Pons, Andreolli, Rinaldi, The Chorus & Orch of Teatro alla Scala/Pretre). Simulcast with Channel 13.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Stanislaw Skrowaczewski, conductor. With soprano Faye Robinson, mezzo-soprano Delia Wallis, tenor Jon Garrison, baritone Lenus Carlson. Sym #9 in d, Op.125, **Beethoven**.

Tues., Nov. 13

3:00/WNCN—Sym #95 in c, **Haydn**; Capriccio brillant for Piano & Orch inb,Op.22, **Mendelssohn**.

WNYC—Richter live at Carnegie Hall: the historic 1960 series.

4:04/WQXR-AM/FM—Suite #4 in G, **Tchaikovsky**; Pavanes & Rondes, **Susato**; Ov #11 in D, **Boyce**.

6:00/WNCN—Anniversary Concert. George Whitefield **Chadwick**. Country Pictures, **Mason**; Symphonic Sketches, **Chadwick**.

7:00/WNYC—Saxophone Cto, **Dubois**; Sym #2, **Walton**; Suite francaise, **Poulenc**; Les Illuminations, **Britten**; Fantasia in c, **Mozart**.

7:03/WQXR-AM/FM—Qt #3 in G, **Mozart**; Cto Concertante in D for 2 Flutes, **Dieter**.

8:00/WNCN—Hiroko Yajima, violinist. Live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Cto in d for Strings & Continuo, **Vivaldi**; Sym Concertante in E-Flat, **Mozart**; Sinfonia India, **Chavez**.

9:00/WNCN—BCBC 30th Anniversary Special. A tribute to Brooklyn Center for the Performing Arts at Brooklyn College. With Jean-Pierre Rampal, Beverly Sills, Marilyn Horne, Andre Watts, Leonard Slatkin, others.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor. Ricercare a 6 from "The Musical Offering,"**Bach-Webern**; Sym #2 in C, Op.61, **Schumann**; Chamber Sym #1 for 15 Instruments, Op.5, **Schoenberg**; Rapsodie Espagnole, **Ravel**.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Nov. 7-9 and 12-13

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Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ Civic Programming
Ⓗ Thu/**Movie:** A Dog of Flanders
Tue/An Elephant Called Slowly
Ⓢ Thu/**Movie:** Treasure in the Caves
Fri/Runaway Island
Mon/**Movie:** Run, Rebecca, Run

6:15
Ⓢ Wed/**Movie:** The Old Curiosity Shop

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Wed/National Geographic Special: Monkeys, Apes, and Man
Fri/Revenge of the Nerds
Mon/Dot and the Bunny
Ⓢ Tue/**Movie:** Thunderbirds 2086

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ *Good Morning America*
❾ 700 Club
⓫ Scooby Doo

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
Ⓗ Wed/Paddington Goes to School
Fri/Braingames
Tue/**Movie:** Annie
Ⓢ Wed/**Movie:** The Wiz
Fri, Mon/**Movie:** A Thanksgiving Tale

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/Fraggle Rock
Thu/**Movie:** The Ballad of Gregorio Cortez
Fri/**Movie:** Raiders of the Lost Ark (cc)
Mon/**Movie:** Stroker Ace
Ⓢ Thu/**Movie:** Waltz Across Texas
Fri/Lena Horne: The Lady and Her Music
Mon/**Movie:** Best Friends
Tues/**Movie:** Young Bess
Ⓦ Thu/**Movie:** Educating Rita
Fri/**Movie:** The Old Curiosity Shop

8:15
Ⓦ Wed/**Movie:** Thunderbirds
Mon/**Movie:** Brainwaves

8:30
❺ Plastic Man
❾ Straight Ta!k
⓫ Superfriends
Ⓗ Wed/**Movie:** Orca, the Killer Whale

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Laverne & Shirley

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room and Friends
⓫ Odd Couple
Ⓗ Wed/**Movie:** The Right Stuff (cc)
Thu/**Movie:** Oh, God!
Fri/**Movie:** Countdown to Looking Glass
Mon/**Movie:** Waltz Across Texas
Tue/**Movie:** The Man From Snowy River
Ⓢ Wed/**Movie:** The Password is Courage
Thu/**Movie:** Penelope
Fri/**Movie:** The High Cost of Living
Mon/**Movie:** The Actress
Ⓦ Wed/**Movie:** Easy Money
Thu/**Movie:** Creepshow
Fri/**Movie:** Curtains
Mon/**Movie:** The Pit
Tue/**Movie:** The Dead Zone

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
Ⓗ Fri/Video Jukebox
Ⓢ Fri/**Movie:** *Stroker Ace*

12 **NOON**
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Thu/**Movie:** The Ruling Class
Fri/**Movie:** Table for Five
Mon/Country Jukebox
Tue/**Movie:** The Right Stuff (cc)
Ⓢ Wed/**Movie:** *Best* Friends
Thu/**Movie:** The Right Stuff
Fri/**Movie:** Waltz Across Texas
Mon/**Movie:** WarGames
Ⓦ Wed/**Movie:** Lone *Wolf McQuade*
Thu/**Movie:** Frightmare
Fri/**Movie:** Superfly
Mon/**Movie:** Frances
Tue/**Movie:** Sophie's Choice

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** The French Connection II (1975). Gene Hackman.
Thu/**Movie:** Rage (1972). George C. Scott, Richard Basehart.
Fri/**Movie:** The Deadly Trackers (1973). Rod Taylor, Richard Harris.
Mon/**Movie:** The Yakuza (1975). Robert Mitchum, Brian Keith.
Tue/**Movie:** The Candidate (1972). Robert Redford, Peter Boyle.
Ⓗ Mon/**Movie:** Countdown to Looking Glass

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint

1:05
Ⓢ Fri/Paper Chase--The First Year

1:30
❷ As the World Turns
Ⓗ Wed/Video Jukebox

2:00
❹ Another World
❺ News
❼ One Life to Live
❾ Joker's Wild
Ⓗ Wed/**Movie:** Annie
Fri/**Movie:** Waltz Across Texas
Mon/**Movie:** On the Waterfront
Ⓢ Wed/**Movie:** Wuthering Heights
Fri/Runaway Island
Mon/**Movie:** Best Friends
Tue/**Movie:** The Pirate s of Penzance
Ⓦ Wed/**Movie:** Blade Runner
Thu/**Movie:** Creepshow
Fri/**Movie:** The Avenging

2:15
❺ Popeye

2:30
❷ Capitol
❺ Flintstones
❾ Tic Tac Dough
⓫ Wed-Fri/Superfriends
Mon-Tue/Battle of the Planets
Ⓗ Thu/David Bowie: Serious Moonlight
Ⓦ Mon/**Movie:** The House on Sorority Row
Tue/**Movie:** The Mack

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Wed-Thu/Gobots
Mon- Tue/Superfriends

3:30
❺ Woody Woodpecker and Bugs Bunny
❾ Newlywed Game
⓫ Heathcliff
Ⓗ Thu/**Movie:** A Dog of Flanders
Tue/An Elephant Called Slowly
Ⓢ Thu/**Movie:** A Thanksgiving Tale

4:00
❷ Rockford Files
❹ Love Connection
❺ Fat Albert and the Cosby Kids
❼ Edge of Night
❾ Wed/**Movie:** Kid Galahad (1962). Elvis Presley, Lola Albright.
Thu/**Movie:** Tickle Me (1965). Elvis Presley, Julie Adams.
Fri/**Movie:** Frankie and Johnny (1966). Elvis Presley, Donna Douglas.
Mon/**Movie:** Rich Man, Poor Man Book I (1975). Peter Strauss, Nick Nolte.
Tue/**Movie:** Rich Man, Poor Man Book II (1975). Peter Strauss, Nick Nolte.
⓫ Voltron
⓭ Sesame Street (cc)
Ⓗ Fri/Braingames
Mon/Dot and the Bunny
Ⓢ Wed/**Movie:** The Old Curiosity Shop
Thu/**Movie:** Treasure *in the Caves*
Fri, Tues/Righteous Apples
Ⓦ Wed/**Movie:** Easy Money
Thu/**Movie:** Creepshow
Fri/**Movie:** Curtains
Mon/**Movie:** The Pit
Tue/**Movie:** The Dead Zone

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ New York Style
⓫ Happy Days
Ⓗ Wed, Fri/Fraggle Rock
Ⓢ Fri/**Movie:** Black Beauty
Mon/**Movie:** Run, Rebecca, Run

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Electric Company
Ⓗ Wed/National Geographic Special: Monkeys, Apes, and Man
Fri/**Movie:** Raiders of the Lost Ark (cc)
Tue/**Movie:** Yes, Giorgio

5:30
⓭ 3-2-1 Contact (cc)
Ⓗ Thu/**Movie:** The Man From Snowy River
Mon/**Movie:** Stroker Ace
Tue/**Movie:** The Year of Living Dangerously (cc)

Evening, Nov. 7-9 and 12-13

Wed., Nov. 7

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ NYU Real Estate
Ⓗ **Movie:** Yor, the Hunter From the Future
Ⓢ **Movie:** The Pirates of Penzance
Ⓦ Thunderbirds 2086

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall: City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Working Women

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times
Ⓗ Paddington Goes to School

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ Rituals
❼ Fall Guy
❾ News Nine: Prime Time
⓫ **Movie:** Bobby Deerfield (1977). Al Pacino, Marthe Keller. A race-car champ romances a dying aristocrat.
⓭ Live From the Met: La Flora del Destino. Leontyne Price in her debut singing the role of Leonora, with Isola Jones, Giuseppe Giacomini, and the Metropolitan Opera and chorus, conducted by James Levine. (Stereo simulcast over WQXR-AM/FM.

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

㉑ All Creatures Great and Small
㉛ The Constitution: That Delicate Balance
Ⓗ Movie: The Right Stuff (cc)
Ⓝ Movie: The Delinquents
Ⓢ Movie: Best Friends
Ⓦ Movie: Lone Wolf McQuade

8:30
❷ Dreams
❺ P.M. Magazine
❾ Movie: The Wild Geese (1978). Richard Burton, Roger Moore.

9:00
❷ Movie: The Toughest Man in the World (1984). Mr. T, Dennis Duggan.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
㉑ To the Manor Born
㉛ U.S.-Soviet Relations: The First 50 Years

9:30
❹ It's Your Move
㉑ Bless Me Father

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
㉑ Good Neighbors
㉛ The Paterson Project: One City in the Reagan Era
Ⓢ Movie: Motel Hell
Ⓦ Movie: Three Swedish Girls in Hamburg

10:30
⓫ News
㉑ Only When I Laugh (Premiere)

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
㉑ Tony Brown's Journal
Ⓝ Pauline at the Beach

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
⓭ MacNeil/Lehrer Newshour
㉑ Latenight America
Ⓗ Movie: The Big Chill (cc)

11:45
Ⓢ Movie: The Wiz

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ Movie: Lonely Hearts

12:30
❷ Movie: Between Two Brothers (1981). Michael Brandon, Pat Harrington.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

1:00
❼ Movie: Reflections of Murder (1974). Sam Waterston, Joan Hackett.
❾ The Saint
⓫ Twilight Zone
Ⓦ Movie: Blade Runner

1:20
Ⓗ Movie: Orca, the Killer Whale

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News

2:00
❹ Sally Jessy Raphael
❺ Movie: Medusa (1974). George Hamilton, Cameron Mitchell.
❾ Joe Franklin
⓫ Special: Question of Survival
Ⓢ Movie: Wuthering Heights

2:30
❹ Mary Tyler Moore
⓫ Space: 1999

3:00
❹ Mary Tyler Moore
❾ Movie: Vigil in the Night (1940). Carole Lombard, Brian Aherne.
Ⓗ Movie: Independence Day
Ⓦ Movie: Easy Money

3:30
❹ Mary Tyler Moore
⓫ Kung Fu

3:40
Ⓢ Movie: Wuthering Heights

4:00
❹ Here's Lucy
⓫ Biography

4:07
❺ MEDSat

4:30
❹ Here's Lucy

4:37
❺ PEDSat

4:55
Ⓗ National Geographic Special: Monkeys, Apes, and Man

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ Righteous Apples

Thu., Nov. 8

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ On the Money (Premiere) (cc)
㉛ NYU Real Estate
Ⓢ Movie: The Rack
Ⓦ Movie: Educating Rita

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Motorweek

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ This Old House
Ⓗ Talking Sex . . . With Your Kids

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ Rituals
❼ Movie: The Impostor (1984). Anthony Geary, Lorna Patterson. A con man charms his way into a job as high-school principal to be near his ex-fiancée, but begins to take the job seriously when he discovers the school's escalating drug problem. (cc)
❾ News Nine: Prime Time
⓫ Movie: Melvin and Howard (1980). Paul LeMat, Jason Robards. Wonderful account based on a man's claim that he once rescued billionaire Howard Hughes from a lonely roadside.
⓭ Innovation
㉑ Long Island Week
㉛ Heritage: Civilization and the Jews
Ⓗ Inside the NFL
Ⓝ Movie: Loneliness of the Long Distance Runner
Ⓢ Movie: Rumble Fish
Ⓦ Movie: Strike Me Pink

8:30
❹ Family Ties
❺ P.M. Magazine
❾ Movie: Some Like It Hot (1959). Tony Curtis, Jack Lemmon.
⓭ Newton's Apple (cc)
㉑ Screenwriters/Word Into Image

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
㉛ The Living Maya
⓭ Mystery!: Rumpole of the Bailey (cc)
㉑ Wild America (cc)
㉛ Six O'Clock and All Is Well
Ⓗ Movie: Oh, God!

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ The Paterson Project: One City in the Reagan Era
㉑ Long Island Speak-Out
㉛ Tony Brown's Journal
Ⓝ Movie: The Devils Playground
Ⓢ Gallagher: Over Your Head
Ⓦ Movie: Frightmare

10:30
⓫ News
㉛ America's Black Forum

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Long Island Week
Ⓗ Movie: The Ballad of Gregorio Cortez
Ⓢ Movie: Uncommon Valor

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓦ Movie: Puss 'n Boots

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Star Trek
⓭ Masterpiece Theatre: The Barchester Chronicles (cc)
Ⓝ Movie: La Boum

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ Special: The American Dream: Fact or Fiction

12:45
Ⓗ Movie: Revenge of the Ninja
Ⓦ Movie: The Dead Zone

12:50
Ⓢ Movie: An Officer and a Gentleman

1:00
❼ Movie: Strangers When We Meet (1960). Kirk Douglas, Kim Novak.
❾ The Saint
⓫ Twilight Zone

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News

2:00
❷ Nightwatch
❹ Sally Jessy Raphael
❺ Movie: Days of Wine and Roses (1963). Jack Lemmon, Lee Remick.
❾ Joe Franklin
⓫ Space: 1999

2:20
Ⓗ Movie: The Man From Snowy River

2:30
❹ Mary Tyler Moore

2:45
Ⓦ Movie: Creepshow

3:00
❹ Mary Tyler Moore
❾ Movie: Blood on the Moon (1948). Robert Mitchum, Barbara Bel Geddes.
⓫ Kung Fu
Ⓢ Movie: Rumble Fish

3:15
❼ Guilty or Innocent

3:30
❹ Mary Tyler Moore

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:10
Ⓗ Movie: Cross Country

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:50
Ⓗ Talking Sex . . . With Your Kids

Fri., Nov. 9

6:00
❷ ❹ ❼ News

⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Great Chefs of New Orleans
㉛ NYU Real Estate
Ⓢ Lena Horne: The Lady and Her Music
Ⓦ **Movie:** The Old Curiosity Shop

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
Ⓗ Inside the NFL

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ World Chess Championship

8:00
② Dukes of Hazzard
④ V
⑤ Rituals
⑦ Benson (cc)
⑨ News Nine: Prime Time
⑪ **Movie:** Rollercoaster (1977). George Segal, Henry Fonda.
⑬ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: The Barchester Chronicles
Ⓗ **Movie:** Rumble Fish
Ⓝ Berlin Alexanderplatz (Parts 1 - 7)
Ⓢ **Movie:** Star 80
Ⓦ **Movie:** Super Fly

8:30
⑤ P.M. Magazine
⑦ Webster (cc)
⑨ **Movie:** Elvis and the Beauty Queen (1981). Stephanie Zimbalist, Don Johnson.
⑬ Wall $treet Week With Louis Rukeyser

9:00
② Dallas
④ Hunter
⑤ Merv Griffin
⑦ Hawaiian Heat (cc)
⑬ Great Performances: An Englishman Abroad (cc)
㉑ **Movie:** The Private Life of Henry VIII (1933). Charles Laughton, Merle Oberon.
㉛ Proxmire: The Senate Maverick

9:30
Ⓦ **Movie:** Deal of the Century

10:00
② Falcon Crest
④ Miami Vice
⑤ News
⑦ Matt Houston (cc)
⑬ Crisis to Crisis With Barbara Jordan
㉛ Future of the American Presidency
Ⓗ World Championship Boxing: Holmes vs. Smith
Ⓢ **Movie:** . . . All the Marbles

10:30
⑨ **Special:** The American Dream: Fact of Fiction
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ **Movie:** The General Died at Dawn (1936). Gary Cooper, Madeleine Carroll.
㉑ Long Island Week

11:30
② **Movie:** Rivkin: Bounty Hunter (1981). Ron Leibman, Harry Morgan.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓗ Not *Necessarily* the News
Ⓦ **Movie:** From Holly With Love

11:45
Ⓦ **Movie:** Luscious

12 MIDNIGHT
⑦ ABC Rocks
⑨ Top 40 Videos
⑪ Star Trek
Ⓗ **Movie:** Raiders of the Lost Ark (cc)
Ⓢ **Movie:** Stroker Ace

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks

12:45
Ⓦ **Movie:** Talk Dirty to Me

1:00
⑨ The Saint
⑪ Twilight Zone

1:30
⑤ America's Top Ten
⑪ News

1:35
Ⓢ Washington

1:45
② Great Record Album Collection

2:00
④ Jeopardy
⑤ **Movie:** Four Against the Desert (1979). Hal Frederick, Karen Dor.
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold
Ⓗ Inside the NFL

2:05
Ⓢ **Movie:** Young Warriors

2:15
② **Movie:** Skyway to Death (1974). Bobby Sherman, Stefanie Powers.
Ⓦ **Movie:** The Avenging

2:30
④ Sally Jessy Raphael
⑦ **Movie:** The Bandit of Zhobe (1959). Victor Mature, Anthony Newley.

3:00
④ Music City USA
⑨ **Movie:** Deadline at Dawn (1946). Susan Hayward, Bill Williams.
⑪ Kung Fu
Ⓗ **Movie:** Monty Python's the Meaning of Life

3:30
④ Hit City

3:44
② **Movie:** Judge Horton and the Scottsboro Boys (1976). Arthur Hill, Vera Miles.

3:45
⑤ **Movie:** Follow the Leader (1944). East Side Kids, Joan Marsh.

4:00
④ Mary Tyler Moore
⑦ Guilty or Innocent
⑪ Abbott and Costello
Ⓢ **Movie:** Black Beauty

4:30
④ Mary Tyler Moore
⑪ Biography

4:55
Ⓗ Even More All New Unexpurgated Benny Hill

5:00
④ Here's Lucy
⑨ News
⑪ Insight

5:30
② Newsmakers
④ Here's Lucy
⑨ **Movie:** Unknown World (1951). Bruce Kellogg, Marilyn Nash.
⑪ News
Ⓢ **Movie:** Paper Chase--The First Year

5:55
Ⓗ Not *Necessarily* the News

Mon., Nov. 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Woodwright's Shop
Ⓢ **Movie:** Max Dugan Returns
Ⓦ **Movie:** Brainwaves

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Cityscope

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ Rituals
⑦ Call to Glory
⑨ News Nine: Prime Time
⑪ **Movie:** Sleeper (1973). Woody Allen, Diane Keaton. Outrageously funny tale of a man, frozen for 200 years, who awakens to a very different world.
⑬ Wonderworks (cc)
㉑ The Undersea World of Jacques Cousteau
㉛ Six O'Clock and All Is Well
Ⓗ **Movie:** Waltz Across Texas
Ⓝ **Movie:** Danton
Ⓢ **Movie:** "Master Harold . . . and the boys"
Ⓦ The Making of the Raiders of the Lost Ark

8:30
⑤ P.M. Magazine
⑨ **Movie:** Robin and Marian (1975). Sean Connery, Audrey Hepburn.

9:00
② Kate & Allie
④ **Movie:** Victims for Victims: The Theresa Saldana Story (1984).
⑤ Merv Griffin
⑦ **Football:** Los Angeles Raiders vs. Seattle Seahawks
⑬ Heritage: Civilization and the Jews (cc)
㉑ Nature of Things
Ⓦ **Movie:** Frances

9:30
② Newhart
㉛ Looking East
Ⓢ **Movie:** WarGames

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Women's Lives
㉑ Non-Fiction Television
㉛ Proxmire: The Senate Maverick
Ⓗ **Movie:** On the Waterfront

10:30
⑪ News
Ⓝ **Movie:** Muddy River

10:45
⑨ News

11:00
② ④ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ Media Probes (cc)

11:30
② Simon & Simon
④ Best of Carson
⑤ Charlie's Angels
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓢ **Movie:** Confessions of a Pop Performer
Ⓦ **Movie:** The Story of O

11:55
Ⓗ **Movie:** Countdown to Looking Glass

12 MIDNIGHT
⑦ News
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Butterflies
Ⓝ **Movie:** Pauline at the Beach

12:30
② McMillan & Wife
④ David Letterman
⑤ Starsky and Hutch
⑦ Nightline

1:00
⑦ Entertainment Tonight
⑨ The Saint
⑪ Twilight Zone

1:05
Ⓢ **Movie:** Uncommon Valor

1:15
Ⓦ **Movie:** The House on Sorority Row

1:30
④ News
⑤ Healthbeat
⑦ **Movie:** Sidecar Racers (1975). Ben Murphy, Wendy Hughes.
⑪ News

1:35
Ⓗ **Movie:** Rumble Fish

2:00
② Nightwatch
④ Jeopardy
⑤ **Special:** The Winners
⑨ Joe Franklin
⑪ Christian Children's Fund

2:30
④ Sally Jesse Raphael
⑪ Space: 1999

2:45
Ⓦ **Movie:** The Pit

3:00
④ Mary Tyler Moore
⑨ **Movie:** Kiss Them For Me (1957). Cary Grant, Suzy Parker.
Ⓢ **Movie:** Max Dugan Returns

3:15
Ⓗ Country Jukebox

3:30
④ Mary Tyler Moore
⑤ Off the Set
⑦ Guilty or Innocent
⑪ Kung Fu

3:50
Ⓗ **Movie:** Independence Day

4:00
④ Mary Tyler Moore

4:30
④ Here's Lucy
⑪ Biography

4:45
Ⓢ **Movie:** "Master Harold . . . and the boys"

5:00
④ More Real People
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Nov. 13

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Antiques and Americana
㉛ NYU Real Estate
Ⓢ Lena Horne: The Lady and Her Music
Ⓦ **Movie:** A Boy Named Charlie

6:30
④ ⑦ News
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
Ⓗ Toxic Time Bomb

7:30
② Wheel of Fortune
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ Colorsounds

8:00
② AfterMASH
⑦ Three's a Crowd (cc)
⑨ News Nine: Prime Time
⑪ **Movie:** Annie Hall (1977). Woody Allen, Diane Keaton. Allen angst abounds in this very funny Oscar winner.
⑬ Nova (cc)
㉑ I Can Jump Puddles
㉛ Voyage of the Mimi
Ⓗ **Movie:** Star 80
Ⓝ **Movie:** A Face in the Crowd
Ⓢ **Movie:** Paper Chase--The Second Year
Ⓦ **Movie:** Over-Under, Sideways-Down

8:30
② E/R
⑦ Who's the Boss (cc)
⑨ **Movie:** Tony Rome (1967). Frank Sinatra, Jill St. John.
㉛ The Boy David

9:00
② **Movie:** Ellis Island (1984). Peter Riegert, Greg Martyn. Part 2 (Part 1, Sun., Nov. 11, 8 p.m.; Part 3, Wed., Nov. 14, 9 p.m.).
⑤ Merv Griffin
⑦ Paper Dolls (cc)
⑬ Frontline (cc)
㉑ Long Island Vote '84–Live Non-Fiction Television
Ⓢ **Movie:** Star 80

9:30
㉛ **Movie:** Charlie Muffin
Ⓦ **Movie:** Sophie's Choice

10:00
⑤ News
⑦ Jessie (cc)
⑪ News
⑬ The Constitution: That Delicate Balance (cc)
Ⓗ Hitchhiker

10:15
Ⓝ **Movie:** La Boum

10:30
⑪ News
㉛ Creativity With Bill Moyers

10:45
⑨ News

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ MacNeil/Lehrer
Ⓗ **Movie:** The Other Side of Midnight
Ⓢ Gallagher

11:30
② Columbo
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners

12 MIDNIGHT
⑨ Hawaii Five-O
⑪ Star Trek
⑬ To the Manor Born
Ⓢ **Movie:** Death Wish II
Ⓦ **Movie:** Summer of '72

12:15
Ⓝ **Movie:** The Delinquents

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12:30
❺ Starsky and Hutch

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone

1:15
🅦 **Movie:** The Mack

1:30
❹ News
❺ **Special:** VTR–National Superstars
❼ **Movie:** Premature Burial (1962). Ray Milland
⓫ News

1:40
🅢 An Officer and a Gentleman

1:55
🅗 **Movie:** Monty Python's the Meaning of Life

2:00
❷ Nightwatch
❹ Jeopardy
❺ **Movie:** John Loves Mary (1949). Ronald Reagan, Wayne Morris.
❾ Joe Franklin
⓫ Space: 1999

2:30
❹ Sally Jesse Raphaël
❼ Guilty or Innocent

2:45
🅦 **Movie:** The Dead Zone

3:00
❹ Mary Tyler Moore
❾ **Movie:** I Was a Male War Bride (1949). Cary Grant, Ann Sheridan.
⓫ Kung Fu

3:30
❹ Mary Tyler Moore

3:50
🅗 **Movie:** Chanel Solitaire
🅢 **Movie:** Waltz Across Texas

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:05
❺ SurgSAT

4:30
❹ Here's Lucy
⓫ Biography

4:35
❺ EyeSAT

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Lena Horne: The Lady and Her Music

5:55
🅗 Hitchhiker

Weekend, Nov. 10-11

Sat., Nov. 10

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report

6:30
❹ Kidalittles
❺ Popeye
❼ Greatest Sports Legends
⓫ Wild Kingdom
🅗 Do Me a Favor . . . Don't Vote for My Mom!
🅢 **Movie:** Thunderbirds 2086

7:00
❷ Kidsworld
❹ Animated Classics
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry

7:30
❷ Captain Kangaroo
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Return to the Planet of the Apes
⓭ MacNeil/Lehrer Newshour
🅗 Fraggle Rock

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Battle of the Planets
🅗 **Movie:** Yes, Giorgio!
🅢 **Movie:** The Password Is Courage

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends: The Legendary Super Powers
❾ Meet the Mayors
⓫ Voltron
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Saturday Supercade
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)

10:00
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music
⓭ Firing Line
🅗 Inside the NFL
🅢 **Movie:** The Rack

10:30
❷ Pole Position
❹ Alvin and the Chipmunks
❼ Wolf Rock TV
🅦 Hank Williams: The Show He Never Gave

11:00
❷ Dungeons and Dragons
❹ Kidd Video
❼ New Scooby-Doo Mysteries
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
🅗 **Movie:** The Right Stuff (cc)

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles (cc)
⓭ Open Mind

12 **NOON**
❷ Bugs Bunny/Road Runner Show
❹ Going Bananas
❺ Big Valley
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ **Eastern College Football: Univ. of** Pittsburgh vs. Syracuse Univ.
⓭ The Constitution: That Delicate Balance
㉑ Gourmet Cooking
🅢 **Movie:** The Year of Living Dangerously (cc)
🅦 **Movie:** Cross Creek

12:30
❹ Spider-Man and His Amazing Friends
❼ American Bandstand
㉑ Kathy's Kitchen

1:00
❹ Legends of the Fall. An overview of the NFL's great quarterbacks and running backs.
❺ Fame
❾ **Movie:** The Death of Ocean View Park (1979). Martin Landau, Diana Canova.
⓭ **Ivy League Football:** TBA
㉑ Great Chefs of New Orleans

1:30
❷ Charlie Brown and Snoopy Show
❹ NFL Week in Review
❼ New York Hot Tracks
㉑ Square Foot Gardening

2:00
❷ **Movie:** The Suntan Mob (1968). Suzanne Pleshette, Wilfred Hyde-White.
❹ Judy Garland Special
❺ Starsky and Hutch
㉑ Motorweek
🅢 **Movie:** Big Mo Jo
🅦 **Movie:** The Right Stuff

2:30
❼ Race for Number 1
㉑ Gourmet Cooking
🅗 **Movie:** Annie
🅢 Lena Horne: The Lady and Her Music

3:00
❹ NBC Sports
❼ Sportsbeat
❾ **Movie:** The Great Alligator (1981). Mel Ferrer, Richard Johnson.
㉑ Kathy's Kitchen

3:30
❷ **College Football:** Washington vs. USC
❼ **CFA Football:** TBA
⓫ Lifestyles of the Rich and Famous
㉑ Great Chefs of New Orleans

4:00
⓭ World Chess Championships
㉑ This Old House (cc)
🅢 Faerie Tale Theatre (cc)

4:30
❹ Sportsworld
⓫ Love Boat
㉑ Motorweeek
🅢 **Movie:** The Smurfs and the Magic Flute

5:00
❺ Mission: Impossible
❾ Top 40 Videos
⓭ Great Performances: An Englishman Aboard (cc)
㉑ Sesame Street (cc)
🅗 **Movie:** Ragtime
🅢 **Movie:** Staying Alive

5:30
⓫ Star Trek
🅦 **Movie:** Never Say It Again

6:00
❹ News
❺ Blue Knight
❾ Battlestar Gallactica
⓭ Nature (cc)
㉑ The Constitution: That Delicate Balance (cc)
㉛ NYU Real Estate
🅢 **Movie:** Best Friends

6:30
⓫ Dance Fever
㉛ World Chronicle

7:00
❷ ❼ News
❹ Prime of Your Life
❺ Too Close for Comfort
❾ New 9: Weekend
⓫ Puttin' on the Hits
⓭ Family Classics
㉑ Inside Albany
㉛ Voyage of the Mimi
🅝 Berlin Alexanderplatz (Part 8 – Epilogue)
🅢 **Movie:** Rock of the '80s

7:30
❷ **Special:** Ellis Island: The Odyssey of a Dream.
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ Racing from Aqueduct
⓫ At the Movies
⓭ Wild America
㉑ Wall $treet Week
㉛ European Journal

8:00
❷ Airwolf
❹ Diff'rent Strokes
❺ **Movie:** The Roaring Twenties (1939). James Cagney, Humphrey Bogart.
❼ T.J. Hooker (cc)
❾ **Movie:** Just Before Dawn (1982). George Kennedy, Mike Kellin.
⓫ **Movie:** Exorcist II: The Heretic (1978). Richard Burton, Linda Blair. The cute little devil can't seem to stop her nasty habits.
⓭ Nature of Things
㉑ Wonderworks (cc)
🅗 **Movie:** Star 80 (cc)
🅢 **Movie:** All The Right Moves (cc)
🅦 **Movie:** Strange Brew

8:30
❹ Gimme a Break

9:00
❷ Mickey Spillane's Mike Hammer
❹ **Movie:** Bustin' Loose (1981). Richard Pryor, Cicely Tyson.
❼ Love Boat (cc)
⓭ Film on Film: Bunuel
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Rumpole of the Bailey

9:30
🅢 **Movie:** Best of Bizarre 55 (cc)
🅦 **Movie:** Amityville II: The Possession

10:00
❷ Cover-Up
❺ ⓫ News

❼ Finder of Lost Loves
⓭ Sneak Previews
㉑ Frontline (cc)
Future of the American Presidency
㉛ The Great Spirit Within the Hole
Ⓗ Not *Necessarily* the News
Ⓢ **Movie:** Raiders of the Lost Ark (cc)

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** High, Wide and Handsome (1937). Irene Dunne, Randolph Scott.
Ⓗ Country Jukebox

11:00
❷ ❹ ❼ News
❺ **Movie:** The Laughing Policeman (1973). Walter Matthau, Bruce Dern.
❾ Burns and Allen
⓫ Tales From the Darkside
Ⓗ **Movie:** The Right Stuff (cc)

11:30
❹ Saturday Night Live
❼ World News Tonight–The Weekend Report (cc)
❾ Racing from Roosevelt
⓫ Honeymooners
Ⓢ Washingtoon
Ⓦ **Movie:** Luscious

11:45
❷ Sports People
❼ **Movie:** Airport 77. Jack Lemmon, Lee Grant.

12 **MIDNIGHT**
❷ **Movie:** The Hound of the Baskervilles (1972). Stewart Granger, William Shatner.
❾ WWF All Star Wrestling
⓫ Harry-O
Ⓢ **Movie:** Motel Hell

12:45
Ⓦ **Movie:** Nightdreams

1:00
❹ Rock-n-America
❾ **Movie:** The Uncanny (1978). Peter Cushing, Samantha Eggar, Ray Milland, Donald Pleasance.
⓫ At the Movies

1:30
⓫ News

1:37
❷ Music Magazine

1:45
Ⓢ **Movie:** The Year of Living Dangerously (cc)

2:00
❹ Soul Train
❼ **Movie:** Vanishing Point (1971). Barry Newman, Cleavon Little.
⓫ Puttin' On the Hits

2:07
❷ **Movie:** Lieutenant Schuster's Wife (1972). Lee Grant, Jack Warden.

2:15
Ⓦ Hank Williams: The Show He Never Gave

2:25
Ⓗ **Movie:** Daniel

2:30
⓫ **Movie:** Bobby Deerfield (1977). Al Pacino, Marthe Keller.

2:38
❷ **Movie:** Paper Moon (1973). Ryan O'Neal, Tatum O'Neal.

3:00
❹ Gavin/Lott
❾ **Movie:** Step Lively (1944). Frank Sinatra, Gloria De Haven.

3:02
❺ Special: Celebrity Crusade

3:30
❹ Mary Tyler Moore

3:35
❷ **Movie:** The Gun (1974). Steven Elliott, Pep Serna.

3:40
Ⓢ **Movie:** Staying Alive (cc)

3:45
Ⓢ **Movie:** Best Friends

4:00
❹ Mary Tyler Moore

4:30
⓫ Biography

4:38
❷ **Movie:** The Money (1976).

4:40
Ⓗ **Movie:** Star 80 (cc)

5:00
❾ News
⓫ Life of Riley

5:04
❷ **Movie:** Why I Blew Up Dakota (1972). Jose Ferrer, Carolyn Jones.

5:20
Ⓢ Faerie Tale Theatre (cc)

5:30
❾ Point of View
⓫ News

5:45
Ⓢ Washingtoon

5:50
❺ Time for Timothy

Sun., Nov. 11

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
Ⓗ **Movie:** Orca, the Killer Whale
Ⓢ Righteous Apples

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
Ⓢ **Movie:** Don't Cry It's Only Thunder

7:30
❷ Captain Kangaroo
❹ Journey to Adventure
❼ This Is the Life
❾ TBA
⓭ Mr. Rogers' Neighborhood

8:00
❷ Way to Go
❹ Mary Tyler Moore
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
⓭ Sesame Street (cc)
Ⓗ **Movie:** The Secret of N.I.M.H.

8:30
❷ For Our Times
❹ Today in New York
❼ World of Photography
❾ Day of Discovery
⓫ Pink Panther

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ Bullwinkle
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ Bugs and Porky
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron
Ⓗ **Movie:** Yor, the Hunter From the Future

10:00
❹ Essence
❺ Woody Woodpecker
❾ Sunday Mass
⓫ Transformers
⓭ Voyage of the Mimi
Ⓢ **Movie:** Staying Alive (cc)
Ⓦ **Movie:** Best Friends

10:30
❷ Face the Nation
❹ Visiones
❼ **Special:** The New York City Marathon (Live)
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** Bomba and the African Treasure (1952). Johnny Sheffield, Laurette Luez.
❾ Make Peace With Nature
⓫ **Movie:** Little Giant (1946). Bud Abbott, Lou Costello.
⓭ Wonderworks (cc)
Ⓗ Braingames

11:30
❷ Newsmakers
❹ News 4orum
❾ Rex Humbard
Ⓗ Fraggle Rock

11:45
Ⓦ **Movie:** The Bridge On the River Kwai

12:00 **NOON**
❷ Public Hearing
❹ Meet the Press
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Exploring Language: Thinking, Writing, Communicating (College Credit Course)
Ⓗ **Movie:** Six Weeks
Ⓢ Paper Chase—The Second Year

12:30
❷ **Movie:** Las Vegas Roundabout (1975). Robert Wagner, Eddie Albert.
❹ NFL '84
❺ **Movie:** Gas-s-s (1971). Robert Corff, Elaine Giftos.
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ Educational Computing
Ⓢ Paper Chase—The Second Year

1:00
❹ **NFL Football:** Jets vs. New England Patriots
❼ Like It Is
❾ **Movie:** Kiss the Girls and Make Them Die (1967). Michael Connors, Dorothy Provine.
⓫ **Movie:** Start the Revolution Without Me (1970). Gene Wilder, Donald Sutherland.
⓭ Mainstream
㉑ Congress: We, the People (cc)
Ⓢ **Movie:** Oklahoma!

1:30
⓭ Agronsky & Company
㉑ Congress: We, the People (cc)
Ⓢ **Movie:** Wuthering Heights

2:00
❷ **Movie:** Hitchhike (1975). Cloris Leachman, Michael Brandon.
❺ **Movie:** North by Northwest (1959). Cary Grant, Eva Marie Saint.
⓭ Jeanette Rankin: The Woman Who Voted No
㉑ Long Island Sports Network
Ⓗ **Movie:** The Man From Snowy River

2:30
❼ **Movie:** Golden Voyage of Sinbad (1973). John Phillip Law, Tom Baker.
⓭ Innovation
Ⓦ **Movie:** The Best Years of Our Lives

3:00
❾ **Movie:** One Spy Too Many (1966).
⓫ **Movie:** Blue Collar (1978). Richard Pryor, Ed Begley Jr.
⓭ World Championship Chess

3:30
❷ NFL Today
Ⓢ **Movie:** Stroker Ace

4:00
❷ **NFL Football:** Giants vs. Washington Redskins
❹ **Special:** Moment of Crisis. An examination of the four days following President Kennedy's assassination.
❼ **Movie:** Geisha Boy (1959). Jerry Lewis, Marie McDonald.
⓭ Great Performances: Lincoln Center 25th Anniverary Gala

4:30
❹ Judy Garland Special

5:00
❺ Fame
❾ Buck Rogers
⓫ **Movie:** El Condor (1970). Jim Brown, Lee Van Cleef.

5:05
Ⓢ Randy Newman at the Odeon

5:30
❹ NFL Pro Magazine
㉑ A Reporter in Granada
Ⓗ Braingames
Ⓢ Faerie Tale Theatre (cc)
Ⓦ Thunderbirds 2086

6:00
❹ News
❺ **Movie:** The Naked Spur (1953). James Stewart, Janet Leigh.
❼ News
❾ Battlestar Gallactica
⓭ Heritage: Civilization and the Jews (cc)
Ⓗ *Movie: The Secret of* N.I.M.H.

6:05
Ⓢ **Movie:** Don't Cry It's Only Thunder

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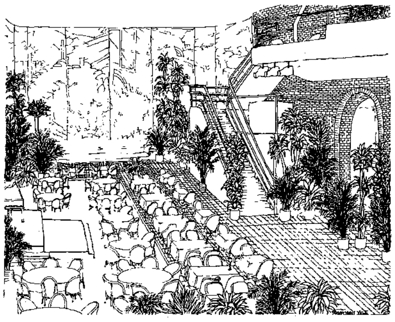

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TELEVISION

6:30
❹ ❼ News
㉑ Adam Smith's Money World
㉛ Searching
Ⓦ **Movie:** The Wild Pony

7:00
❷ 60 Minutes
❹ Silver Spoons
❺ Too Close for Comfort
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓫ Solid Gold
⓭ The Brain (Part 3) (cc)
㉑ Inside Albany
㉛ Cityscope

7:30
❹ Punky Brewster
㉑ McLaughlin Group
㉛ Washington Week in Review
Ⓗ Fraggle Rock

8:00
❷ **Movie:** Ellis Island (1984). Peter Riegert, Greg Martyn. Dramatic mini-series about the immigrants who came to America in the 1920s. Part 1 (Parts 2 & 3, Tue. & Wed., Nov. 13 & 14, 9 p.m.).
❹ Knight Rider
❺ Star Search '85
❼ **Movie:** Stir Crazy (1980). Richard Pryor, Gene Wilder. Two bumbling guys in chicken suits try to stay alive in prison. (cc)
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Rumpole of the Bailey (cc)
㉛ The Brain (Part 3)
Ⓗ **Movie:** All the Right Moves
Ⓝ **Movie:** Angelo, My Love
Ⓢ **Movie:** Dressed to Kill
Ⓦ **Movie:** Forced Vengeance

9:00
❹ **Movie:** City Killer (1984). Gerald McRaney, Heather Locklear. A man terrorizes an entire city as he blows up buildings in an attempt to impress the woman who scorned his love.
❺ **Special:** Hollywood: The Gift of Laughter.
❾ New Jersey Report
⓫ Lou Grant
⓭ Masterpiece Theatre: The Barchester Chronicles (cc)
㉑ **Movie:** Give Me a Sailor (1938). Betty Grable, Martha Raye.
㉛ Susan Meiselas on Nicaragua

9:30
❾ Nine on New Jersey
㉛ Eye on Dance
Ⓗ Soldiers on Hiding
Ⓦ **Movie:** An Officer and a Gentleman

10:00
❺ ⓫ News
❼ **Special:** Life's Most Embarassing Moments (cc)
⓭ Adam Smith's Money World
㉛ Ramblin'
Ⓝ **Movie:** Vortex
Ⓢ Gallagher

10:30
❺ Sports Extra
❾ New Jersey Report
⓫ From the Editor's Desk
⓭ Monty Python's Flying Circus
㉑ World Chess Championships
Ⓗ **Movie:** First Blood
Ⓢ Bizarre (cc)

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Metrocosms
Ⓢ **Movie:** Paper Chase--The Second Year

11:15
❷ News

11:30
❺ David Susskind
❾ It Is Written
⓫ Honeymooners

11:45
❷ Sports Update
❼ Sports Special
Ⓦ **Movie:** Come Play With Me

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Flat Top (1952). Sterling Hayden, Richard Carlson.
❾ Jimmy Swaggart
⓫ Star Trek
Ⓝ **Movie:** Harlan County, USA
Ⓢ **Movie:** The Right Stuff (cc)

12:10
Ⓗ **Movie:** The Man From Snowy River

12:30
❹ Greatest American Hero

1:00
❷ Barnaby Jones
❾ **Movie:** One Is a Lonely Number (1972). Trish Van Devere, Monte Markham.
⓫ Tales From the Darkside

1:30
❹ America's Choice
❺ **Special:** The Winners Financial Investment Seminar.
⓫ News

1:45
❼ **Movie:** Silver City (1951). Yvonne DeCarlo, Edmond O'Brien.

2:00
❷ Nightwatch
⓫ Wall Street Journal Report

2:30
❹ Visiones

3:00
❹ First Estate
❾ **Movie:** Tom, Dick and Harry (1941). Ginger Rogers, Geroge Murphy.

3:05
Ⓢ **Movie:** Mr. Mom

3:20
Ⓢ **Movie:** The Right Stuff (cc)

3:45
Ⓗ **Movie:** All the Right Moves

5:00
❹ More Real People
❾ News
Ⓢ Gallagher

5:20
Ⓗ Soldiers in Hiding

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ADMIRAL'S GALLEY—160 South St., 608-6455. Dress opt. Italian. Spcls: fileto di pomidori, chicken Mediterranean, stuffed veal chop, shrimps with green or white sauce. L daily 11:30-3. D daily 4-9. **(M)** AE, CB, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, *Sat. noon-3:30. Br Sun. 11-3. D Sun.*-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITA—45 Nassau St., bet Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. **(M)** AE,CB,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb, thru 11/26, game festival. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Japanese provincial. Spcls: sashimi, omen; tamago-tofu, Japanese seasonal dishes. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily, full buffet. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. noon-6. D Mon.-Sat. 5-11. Private parties. Ent. **(M)** AE, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Private parties for 10-150. Ent. nightly. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

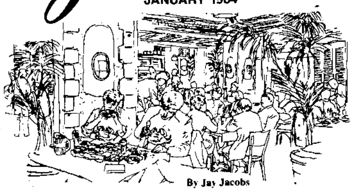
GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad *with chicken & flowers. Res. nec.* L Mon.-Fri. *noon*-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite,

The
Word is Out!
SIDEWALKERS'

As Seen in
Gourmet
THE MAGAZINE OF GOOD LIVING
JANUARY 1984


By Jay Jacobs

"SIDEWALKERS', an **enormously engaging**...seafood restaurant"
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"...a **very worthwhile** all-round seafood restaurant, moreover, its a **contagiously happy** place, full of life"
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"steamers...**marvelous**...finest treatment of the soft shelled mollusk that I've encountered anywhere."
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shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en paillote julienne; braised turbot in champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. **(M)** AE, CB, DC, MV, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M) AE, DC, MC, V.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LUCHO'S—591 Third Ave., at 39th St., 684-4421. Casual. Italian. Spcls: mussels marinara, osso buco, lobster fra diablo. Res. sug. L Mon.-Fri. noon-3. D daily 4:30-11. **(M)** AE, CB, DC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard, thru 11/11, wild game festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River,

929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. *Private parties. Pianist Tues.-Sat.* **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. *sug.* L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.**, 599-9805, **430 Lexington Ave., at 43rd St.**, 599-8936; **64 W. 52nd St.**, 245-9702; **32 Cedar St.**, 825-9855. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M)** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. *Formal.* French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellanà. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. *Casual. Italian. Spcls: mussel & clam combination,* fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec.

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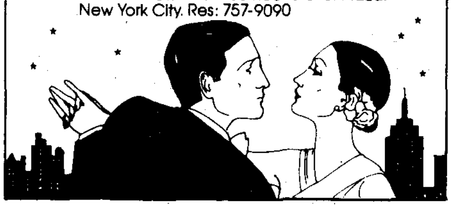

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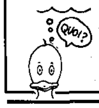

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ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. Free parking after 6. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental.

Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. **(I-M)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. *Dress opt. French. Spcl: coquilles St. Jacques.* Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (*open til midnight*), Tues.-Sat. *to* 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

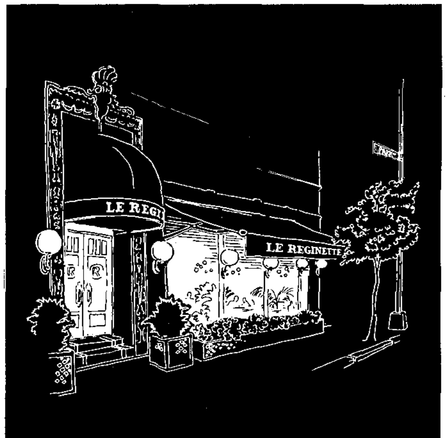
GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian ten



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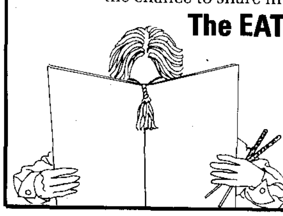

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LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARI PASSU—147 E. 60th St., 832-8972. Casual. French-Classical. Spcls: cassolette of seafood, millefeuille of salmon, ris de veau forestiere. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. L Mon.-Fri. noon-3:30. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

BUDAPEST CAFE—1373 First Ave., bet. 73rd & 74th Sts., 772-8508. Dress opt. Continental--Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M) AE.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor café. **(I-M) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E) AE.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Sea-

food. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1649 Second Ave., bet. 85th-86th Sts., 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(I)** AE, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

HEIGHTS CAFE—41 Clark St., 522-0968. Casual. American-French. Spcls: fresh seafood, veal Sorrentina, venison grand veneur, Long Island duckling. Res. sug. L Tues.-Fri. noon-3. D Tues.-Thurs. 5-11, Fri.-Sat. to midnight, Sun. 4-10. Br Sun. 11:30-3. Valet parking. Pianist Thurs.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana, Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** AE, DC, V.

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 200-300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio and Janet. Tues. & Fri., Angela Santos and Company. Wed. & Thurs., Zebeto and Company. Sat., Clarice Taylor. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 11/5, Brighter Moments Big Band. 11/6-11, Betty Carter. 11/12, Benefit for City University Child Center. 11/13-18, Paquito D'Rivera & Toots Thielemans. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 11/9, John Hartford; Peter Rowan. 11/10, An evening with David Johansen. 11/14, Doc Watson. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 11/5-10, Stanley Cowell and Boots Maleson. 11/12-17, Ray Bryant and Jimmy Rowser. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 11/5, Bob Ward and Simon Wettenhall. 11/6, Judy Niemack. 11/7, Victor Lesser and Frank Carino. 11/8, Kalaparusha and Brian Smith. 11/9,10, Frank Strozier and Warren Chiasson. Music from 9:30. AE,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 11/10, Hadden, Rothfield & Carr. 11/17, Snakelips. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/5,6,12,13, Ed Polcer's Midtown North. 11/7,14, Hot Club of 54th Street. 11/8-10, Balaban & Cats. 11/11, John Bunch Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/5,12, Les Paul Trio. 11/6-11, guitarist Joe Pass, Tues.-Thurs., Sun. at 9 & 11, Fri.-Sat. 9,11 & 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/5,12, Sonny Ochs. 11/7, Rosalee Sorrels; Oscar Brand; Christine Lavin; Dave Lipman; Eric Bibb. 11/8, The Battlefield Band. 11/9, Kokoku. 11/10, Ronee Blakely. 11/11, Ross Owens; Chris Elliot; Mike Rocklin; Chuck Stevers. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/5, Melvin Gibbs and Martin Aubert. 11/6-8, Rahn Burton and Hakim Jami. 11/9,10, Kirk Lightsey. 11/11,12, Roseanna Vitro. **Upstairs:** 11/8 at 8:30, The Gail Boggs Show followed by comedian Frankie Pace at 10:30. 11/9 at 8:30, Roger Kellaway with Michael Moore. 11/10 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. American restaurant overlooking the Hudson. Singer-pianist Roschelle Paul sings every Tues.-Thurs. at 10 & 11:30. Gary Pate sings Fri. & Sat. at 11 & 12:30 a.m. AE, DC, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 11/5, Phyllis Weisbart - An Evening of Songs. 11/6-11, Sun Ra: Omniverse Jet Set Arkestra. 11/12, John Hicks' Big Band. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/10, singer Annie Ross, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Hap Gormly All Stars; Phil Bennett Society Swing. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/7, Zebra. 11/9, Juluka. 11/10, Lets Active; Hoodoo Gurus. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 11/5, Jens Wendelbole & his N.Y. Big Band. 11/6, Luquid Hips. 11/7, Tex Allen. 11/8, Two One Two. 11/9,10, Doc Powell - Skip Anderson, Tom Barney, Barry Eastman, Greg George, Yogi Horton, Steve Croon, Miles Jay. 11/11, Contemporary Composer Orchestra. 11/12, John Clark, Buddy Williams, John Duvall. 11/13, Michael Wolff. 11/14,15, Miles Jaye. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/7, Plexibus; Vicki Weidman; Ei-Ei O. 11/8, The Right; Serpentine. 11/9, Kate Lane; The Pink. 11/10, Big Deal; City Beat; Steady Action. 11/11, Venus Fly Trap. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 11/5, Amiri Baraka and Blu Ark. 11/6-11, Art Blakey and the Jazz Messengers. 11/12, Gil Evans' Orchestra. 11/13-18, Arthur Blythe. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 11/6-10, gospel and blues singer Georgia Louis, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/5, Roberto Blades y Imensdad and Bobby Rodriguez y La Nueva Compania with guest soloist Branford Marsalis. 11/12, Joe Cuba Sextet with singer Jimmy Sabater; Israel 'La Verdad' with guest soloist Ronnie Cuber. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 11/5, Bob Minzer Big Band. 11/6-11, Sonny Fortune Quartet featuring Ron Carter, Kenny Baron, and Al Foster. 11/12, Mel Lewis & The Jazz Orchestra. 11/13-18, Red Rodney-Ira Sullivan Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/5, Heywood Henry and his quartet. 11/6-11, Harry 'Sweets' Edison with Jimmy Lewis, Percy France, Ronnie Cole and Richard Wyands. 11/12, Ferry Gonzalez and the Ft. Apache Band. 11/13-17, Benny Carter. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 11/5,12, pianist Jim Roberts with Brian Torff on bass. 11/6-10, pianist John Hicks with Ray Drummond on bass. 11/11,18, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 11/5, James Cotton Blues Band; The Skip Castro Band. 11/6, Jorma Kaukonen; Buddy Cage and Bad Dog. 11/8, David Frizzell; Blackwater. 11/9,10, Tommy Joe White; Steel Angel. 11/12,13, Dave Mason. 11/14,15, Buddy Guy & Jr. Wells; Fat City Band. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. 11/5,6, Susan Weber and her band. 11/7,8,14,15, T.J. White and the Southern Cookin.' 11/9,10, The Squirt. 11/12,13, Ken Brooks Molly. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/6-11, comedians Rick Ducummun and Steve Sweeney, Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. 11/13-18, Steven Wright and Judy Tenuta. AE.MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. 11/5-10, comedian Jackie Mason and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monti and comedian Terry Day. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini and comedian Barry Steiger. Sat., magicians Peter Maloney and Devlin. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/10, Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 11/7, Kalabash. 11/8, Talking Drum. 11/9,10, Pe de Boi; Power Samba Band. 11/11, Daniel Ponce's New Dance Band. 11/14, Arrow; Hot-Hot-Hot. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. *I Hear Music of Frank Loesser and Friends,* starring Jo Sullivan, Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun. at 3.... The Michael Garin Show, Thurs.-Fri. at 11. AE,MC,V.

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NIGHTLIFE

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 11/5-10, singer Marta Sanders, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by jazz singer Estelle Reiner, Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon *Lackey, and Jan Neuberger, Sun., Tues.-Thurs.* at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

RAINBOW GRILL—*30 Rockefeller Plaza*, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 11/6-12/31, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—**Madison Ave. & 76th St.**, 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums play Tues.-Sat. at 10 and midnight. *Every Sun. & Mon., from 9-1 a.m., dinner* and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—**Park Ave., at 42nd St.**, 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cui*sine restaurant with singer-pianist Shelly Peiken,* Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—**Madison Ave., at 50th St.**, 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—**53rd St. & Sixth Ave.**, 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-*midnight, replaced Sat. & Sun. by James Jordan.* **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—**Fifth Ave., at 59th St.**, 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 *a.m.* AE,CB,DC,MC,V.

REGENCY—540 **Park Ave., at 61st St.**,759-4100. ***Regency Lounge:*** *Pianist Tommy Furtado plays* every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30 til 1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 11/10, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Fats Waller,'

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WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 11/5,12, Fascinatin' Gershwin, musical revue; Encores, revue. 11/6,13, This Could Be The Start, revue. 11/7-10, singer Yolande Bavan. 11/11, singer Holly Lipton Nash. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/5,12, Taboo in Revue, comedy group; singer Bill Dexter. 11/6,13, singer Lisa Ellex. 11/7,14, Jackie Prete; K.T. Sullivan. 11/8, Bronwyn Rucker; Clay Coury. 11/9, Cecil B. Crews. 11/10, Anita Braaf; Susan Burns. 11/11, Susan Goldstein; Constance Pachl and Mark Dmytryk. No credit cards.

FERRANTE—1294 Third Ave., bet. 74-75th Sts., 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. AE, CB, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jimmy Lyon. Mon., Dick Hyman. 11/6-10, Ellis Larkins. 11/13-17, City Light Orchestra (Kansas City Swing Band). AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 11/5-7, 12-14, Frank Joliffe and Joe Ruddick. 11/8-11, pianist Kevin Hays with Stan Smith on bass. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

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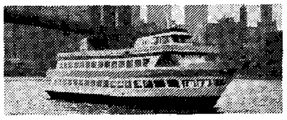

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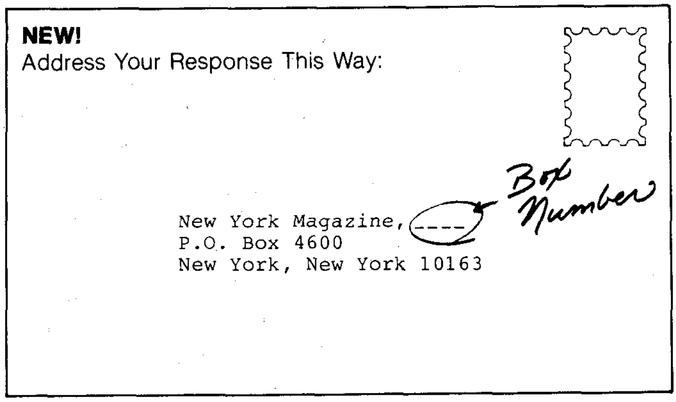

NEW!
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The Big Lie—I'm the perfect Jewish man, devastatingly handsome, very wealthy, body of a decathalon star, 40 (I look 20), interested in everything, no creases, in or out. Seek 20-year-old knockout beauty, dancer's body, non-stop doer. Deduct 25 percent from above nonsense. Result is first class, terrific guy looking for fine woman, 25-35, for lasting relationship. Note, photo and phone. NYM H101.

Beautiful, Sincere, Warm—Athletic, tall, Jewish female, 27, enjoys finer things in life, seeks male counterpart for caring, sharing. Photo/bio/phone. NYM H138.

Pretty, Petite, TV Exec—36, Jewish, with passion for film, travel and skiing, seeks successful, articulate professional, 38-45, a gentle man with buoyant spirit for enduring relationship. Letter. NYM B358.

I'm Tired Of Casual Relationships—37-year-old, successful businessman/attorney/engineer is seeking a soul mate, a life long love. Is what I want out of style in this city? I'm blonde, blue-eyed, intense, very physical, intellectually curious and passionate in all aspects of life. Oh yes, and Jewish too. I love children, animals, cooking, eating, adventure and staying fit. Falling in love and having a family are what I have in mind. Are you pretty, intelligent, trim, self-confident, sensual, witty, a non-smoker and down-to-earth? Will you make me drool? Just kidding! Let's be honest right from the start. Send letter/photo/phone. NYM A961.

Handsome And Successful—37, 5'11". No false humility and no abrasive arrogance. I'm a sophisticated executive with a down-to-earth attitude. My friends consider me warm, caring and sensitive. I don't smoke and drink less than moderately. Some of the things I enjoy are: the theater, fine dining, scuba diving, working out, spectator sports, dancing, vacationing and a relaxing drive in the country. Simply stated: I'm tired of running around and would love to meet that special gal. If you're between 23 and 30, warm, vivacious, sensitive, considerate, slender, sensual and attractive, I'd very much like to meet you. We've got much to share. Please send me a short, descriptive note with your phone number, together with a full length photo. I'll respond to all. NYM C983.

French Born, American Woman—47, who loves travel, the arts and the home, seeks warm, handsome, honest, refined, professional Jewish man, 48-56, for possible commitment. Please send photo and bio. NYM A992.

Lovely, Caring, Bright Woman—Divorced, grown children, 5'6", mid 40's, reflective, lively, enjoys ballet, theater, sun, sea, good talks, classical, ethnic music, dancing. Seeks friendship, romance with successful, warm Jewish man, tall, trim, 48-55, sense of humor, intelligence, enthusiasm. Photo appreciated. NYM H005

Lovable, Huggable, Slim—Warm, pretty woman, 42 (looks 32), with zest for life, musical, PhD, love of performing arts, outdoors. Wants stable, non-smoking man, with spirit, knows what he wants. Note/phone/photo, please. NYM H015.

Spirited, Successful, Sophisticated—50, Jewish Manhattanite seeking male counterpart. Happy to provide photo. NYM B411.

CT/NYC Widower—Seeks merry widow. After a wonderful marriage, then dealing with the loss, I now seek a like-minded lady who is energized by happy memories towards a joyful future. She is 35-45, sensual, spiritual, whimsical with inner serenity and striking exterior. I am 48, tall, New Age Anglican, wry humor and eclectic tastes. Photo, note to NYM H026

Bright, Romantic, Athletic—23, Jewish woman, seeks man with similar traits. You're 24-27, into music with a terrific sense of humor. No pretentions here, honest, sincere. Facial hair, brown eyes a plus. Photo/bio/phone. NYM H027.

Where Is The Lady—Looking for bright, articulate woman, 25-35, non-smoker. Must have compassion, warmth, a terrific sense of humor, and believe as I do that "the best is yet to be." I am Jewish, professional, 45, 5'10", 165, emotionally stable and confident with interests in music, the arts and sciences. NYM H028.

Love Is Balancing—Your needs with mine while we reach for the stars. Financially successful, athletic, compatible, professional man, 34, believes in old-fashioned commitment, intimacy, satisfaction. Seeks lady, 20-35. NYM B295.

Jewish Lawyer, Yes!—Litigious, no! 37, attractive, kind and giving man seeks similar qualities in a woman. Phone and bio appreciated, please. NYM E389.

Male Physician—43, handsome, trim, loves theater, travel, seeks slender, attractive female, to 35. Photo/phone necessary. PO Box 1061, Vineland, NJ 08360.

Attractive Woman MD—Warm, humorous, optimistic, slim, 36, seeks man of character and achievement. NYM H033.

Highly Successful, Handsome—Jewish male, 34, seeks very attractive, slim, athletic female, 23-35, to share interests including sports, travel, fine dining. Should be comfortable in jeans as well as gowns. Relationship could lead to marriage and family. Send photo/bio to NYM H034.

Black Female, 32—Professional, warm, attractive, loves travel, outdoors, dining. Seeks successful man, 26-40, 5'7" plus, NY/NJ or Westchester area. Race unimportant. NYM H035.

Come, Oh You Elegant Enchantress—Princess of dreams and life. Come and share the mysteries of sensuality, laughter and imagination. Come for the love, the adventure and the discovery of your well-educated, handsome prince. R.S.V.P. very beautiful, intelligent, thin female under 32, including a recent photographic image of body and an expression of mind and soul. NYM H036.

It's Been Fun—But I'm bored. I'm ready for the next chapter. This beautiful, petite, fun-loving, warm, charismatic, Jewish, 39, classy, successful, exciting, professional, divorced enchantress, with interests as varied as night and day; is no longer afraid of being vulnerable or of commitment. If you are an extremely attractive, discriminating, single, very successful, white male, 37-48, with a zest for life, a spirit of adventure, who also has a great sense of humor, wants to laugh, love and cry with the right partner, please respond. You will not be disappointed. Bio, phone, please. NYM E390.

Modern, Attractive, Busy—Young 60's career woman, cultured, well-traveled, seeks educated, gentle man of compatible vintage, background to share a full, enjoyable life. Note/phone. NYM H031.

Dentist, 30's, Sincere—Romantic, desires to meet attractive female. NYM B359.

Pretty Attorney, 37—Strawberry blonde, 5'3", petite, transplanted Midwesterner. Loves horses, sports, gourmet cooking, art, antiquing. Seeks unpretentious, exuberant, successful male for civilized, friendly relationship. Bio/phone/photo. NYM B360.

Long, Lean, Lovely Lady—32, seeks warm, fit, attractive man, 30's, into the arts, quaint places. Photo? NYM H030.

32, Extremely Beautiful—Christian lady who is refined, educated, affectionate and secure seeks the right gentleman. Her greatest goal is to be happily married. All replies welcomed. NYM A768.

Single, White Female, 26—Looking for new male friend. Am interested in TV, films, Monday night football and folk music. Let's meet and talk about the ABC's of life. NYM B362.

Successful Attorney—Nice-looking, amicably divorced, 40, loves humor, country, fireplaces, dining out, walks. Seeks personable, natural, content, affectionate woman, 25-38. Bio, phone, photo if available. NYM B363.

Classic, Doe-Eyed Brunette—32. A tall, slim, sweet, Christian professional with diverse interests and taste. Stable yet spontaneous. Would love hearing from 6' plus, (30-40) single, genteel fella with that wonderful touch of class. Letter, phone, photo, please. NYM E391.

Just Arrived—Midwestern lawyer, 40, Jewish, 5'9", good-looking, witty. Dynamic on outside, warm on inside. Seeks vibrant, confident female to share NY and crunch autumn leaves. PO Box 7326, NY, NY 10150.

Handsome, Romantic, Athletic—36, Jewish, successful, fashionable, highly intelligent, 6' and fit. Seeks truly beautiful, trim, sensitive woman, 25-35, to make the magic. Photo, phone, letter. NYM H037.

Westchester Male—32, entrepreneur, tennis player, would like to meet woman to be a life partner. NYM H038.

Going My Way—On the way up, lawyer, 26, 5'9", 160, attractive, Jewish, athletic, humorous, seeks slender, attractive, witty female, 20-28. Let's meet for a drink. Bio/phone/photo. NYM H039.

Advertising Exec—Strong, self-made, attractive man, 39, seeking sincere, honest relationship with attactive woman, 25-39. Please send photo and note. All responses will be answered. NYM E392.

Handsome Professional—Self-employed, successful, early 40's, 5'10", 160, divorced, loves travel, ballet, Philharmonic, theater, sports. NYM H041.

I'm A Real Person—*Not a fantasy ad.* A delightful, pretty, green-eyed brunette, interesting, intelligent, successful, with a sense of humor and a passion for life. I'm a goer and a doer and also a romantic who treasures close quiet times, can both give and receive tenderness and caring. I enjoy music, art, travel, theater, movies, photography, walking, country and NYC. Would like to meet a similar kind of man, mature, financially secure, 45-55, for fun and a serious relationship. NYM H042.

Therapist/Actress—Attractive, young 53, sensitive, loves laughter, long talks. Seeks creative man, bright, humorous, unafraid of feelings or emotional closeness. Prefer therapist, actor or director. NYM H040.

More Strictly Personals continued on next page

STRICTLY PERSONALS

Tall, Slender, Attractive—Intelligent Black woman, 36, PhD, psychologist, seeks warm, emotionally mature, active, successful, professional man, 30-46. Nationality unimportant. Please send letter, photo, phone. NYM B395.

Attractive, Bergen County Divorcée—Educated Fifties Gem. Happy, Intelligent, Jewish, Kind. Lacks Mensch. Needs One Person. Qualifications Requested: Sagacious, Tender, Understanding, Very Warm, Xtraordinary, Youthful, Zesty. If you are a mature man, ready for a lasting relationship, reply to NYM B396.

Successful, Attractive Englishwoman—5'7", slim, blonde, 44, seeks warm, cultured man to share ideas, friendship; emotionally and financially secure, 6' plus, elegant, late 30's or 40's, Manhattan based. Photo, please. NYM H097.

Redhead, Most Intriguing—And vibrant 48 you'll ever meet, great figure, face, smile; outrageously conceited lady, seeking tall, muscled Manhattan exec, no-lie handsome, for warm, romantic friendship with space. I like Vivaldi, Texas bluegrass, science, Europe, engaging chatter and remaining independent. If you're 35 to young-looking 50, athletic, humorous, love everything delicious, luxe and dizzy, we'll laugh a lot together. Photo, please. NYM B397.

Health Care Professional—33, Jewish, white male, athletic, sense of humor, sensitive. Enjoys candlelight dinner and walks in the park. You are, 24-32, nonsmoker. Photo, phone. NYM B398.

Holy Grail? Jimmy Hoffa?—Amelia Earhart? What I'm looking for is a clever and witty man, 30 plus, to help find Treasure. Let's combine affluence and affection. Bio/photo. NYM C969.

Successful Intellectual, 47—Imaginative, strong-willed but warm, seeks woman who is deep, with quick mind, but playful and non-assertive. Phone essential, photo helpful. PO Box 7374, FDR Station, NY, NY 10150.

Fitness Teacher, Marathon Lady—31, successfully, self-employed. Pretty, articulate, perceptive, insightful, curvaceous, sensual long hair, long earring sort of femininity, avid film buff, politically astute, well-travelled. Enjoys Kenneth Follet, Ayn Rand, old and new rock, jazz singers, swing, Italian men. Seeks handsome, fit, well-educated, white male who enjoys his work and is successful at it, has a sense of humor and integrity and is ready for a good relationship. No drugs, alcoholics, smokers. NYM B399.

Free At Last—Retired woman needs agreeable man, similar circumstance, with companionability. NYM C963.

Where Can A Nice Gal Like Me—Find a nice, normal, down-to-earth guy with a sense of humor who likes movies, shows, science fiction and who, like me, wants some romance in his life? This 28-year-old attorney (with a great smile) is hoping she's found the place. Photo optional and a short note, please. NYM C968.

Leading A Double Life—This ravishing, 5'5", Jewish lady of 32; professional by day; actress, singer, pianist by night; is ready to develop a loving, monogamous relationship with a well-established, level-headed man of means who has great passion for the arts and life. Bio/photo. NYM B393.

Intelligent, Slim, Caring Woman—Seeks quality man, 55-65. NYM H096.

Attractive, Vivacious Woman—Jewish professional, 37, non-smoker, seeks marriage and family with male counterpart. Recent photo/phone. NYM B394.

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STRICTLY PERSONALS

Successful LI Businessman—5'9", 38, Jewish male, good-looking with a flair for being very creative, enjoys candlelight dinners and sandy beaches. Seeks Jewish woman, 28-35, with same interests, for an honest and sincere relationship. Photo/bio/phone. NYM H054.

Westchester Widow—Slim, attractive, bright, young 53, needs to share laughter, good conversation, cultural events, fun times with intelligent, successful Jewish gentleman in his 50's, sense of humor is essential. Phone/note. NYM H055.

Superwoman Seeks Clark Kent—Beautiful, 5'8" redhead, divorced, accomplished, successful, lonely. You are 40-55, solvent, non-smoker, smart and huggable. Tell me more. NYM H044.

America's Cup Enthusiast—Planning to attend "Courageous II" gala Bermuda weekend, late November. Wishes to meet mature male (40-52) with similar interests. NYM H121.

Successful Corporate—Chief executive officer, good-looking, well-built, Jewish, easygoing personality, 5'8", 68, country club life (golfer), recently widowed, seeking attractive, stylish, intelligent woman with good sense of humor. NYM H045.

Last Of The Good Guys—I'm a 27-year-old Jewish male, Westchester resident, own business, tired of the bar scene and the totally blind date. Enjoy theater, arts, music, skiing, swimming, flying (own my own plane), open to almost anything new. Looking for attractive, slim female, 21-29, who is honest, sincere and not into playing mind games. If you are the type who might be shy at first but is a warm, wonderful person inside and you deserve respect from a guy, let's get together. Photo/bio/phone. NYM H046.

Successful, Single Male—Finally realizes at 39 that man cannot live by career alone. Seeks female, 26-32, who is open to caring and sharing, and who can tolerate and perhaps even enjoy my career in public life. Photo/phone. NYM H047.

Quiet NJ Female—32, wants to learn meaning of word mensch. NYM H048.

Very Attractive—At 43, warm, cultured, professional, transplanted California female seeks tall, caring, successful but refined easterner. NYM H049.

I Love People—Music and the arts. A mezzo soprano/entertainment attorney, blonde, attractive, fun and 30, wants to make new friend of the male persuasion. Be under 45, in good shape and single. Note/phone/photo helpful. NYM H070.

Tall, Handsome MD—29, seeks, 20-29 year-old, Jewish female stunner to share good times. Photo/phone. NYM B373.

Bayside Guy Seeks Gal—You're probably just like me if you're a little shy and surprised to still be single. I'm 26, Jewish, financially secure, yet socially unsettled. Think it's silly to respond? Then you're the one I'm looking for. Photo/bio/phone. NYM H051.

Successful Executive—41, good looks, trim, unpretentious, seeking attractive lady, 31-41, for a serious relationship. NJ lady preferred. Photo/bio exchanged. NYM H052.

Single, Successful Man—40, Christian, 5'8", sensitive, fun-loving, sincere, attractive, athletic. Would like to meet a lady of similar nature for a close lasting relationship. Bio and photo, please. NYM E393.

German Lady, 39—5'6", 135, blonde, attractive, sweet and sassy, feminine, sense of humor, loves classical music, the arts, traveling, nature. Seeks cultured (creative?), refined gentleman, single, with traditional values, 35-50. NYM E394.

I Give Green Stamps—Would you enjoy jazz, antiquing, tennis, Kleenex-movies, exotic dinners and SoHo with a low-key, warm, unpretentious, successful, Jewish male, 34 (non-smoker). If so, you just found yourself a partner! Photo, please. NYM E395.

Physician, 38, Male—Well-traveled, well-bred, good taste in most things, 5'11", attractive, blue-eyes, 160, athletic seeks lady, 24-28, 5'6" to 5'8" 50-55 Kg, interested in travel, who might drive a Volkswagen even if she could afford a Rolls Royce, sophisticated but who is unaware of it, has simple good taste, for eventual marriage. Phone, photo, please. NYM E396.

Can't Cook But—Am bright, attractive female, 27, who likes to go out to dinner, seeking male counterpart, 27-35. Phone, photo, bio, please. NYM C964.

Game Set, Match Point—Avid tennis player, trim, athletic woman, legal background, enjoys ballet, theater, old movies WQXR seeks male partner, Jewish, 35-45, for the best years of our lives on and off the court. Photo, brief bio. NYM E397.

Old Fashioned Romantic—Affectionate, attractive, 25, intelligent, slender, witty, Jewish female, enjoys city life as well as country walks, sports, travel, stimulating conversation. Seeks caring mate, over 5'9", with similar interests and ideals. Bio/photo/phone. NYM E398.

Usually Happy, Irrepressible—Articulate woman, 23, 5'9", likes purple, "Wozzeck," October, Ferraro, and cream of cauliflower soup. Seeks interesting man. NYM H057.

I've Got Designs On You—Very attractive, sophisticated, slim Jewish female with her own NYC interior design business has the perfect floor plan. Travel, Broadway, the arts, dining out to be shared with a stylish, successful professional or business exec, 39-45. Let's finalize the blueprint. Photo/bio/phone. NYM H058.

Modern Orthodox—Jewish, 37-year-old male, successful executive, cosmopolitan by nature, romantically inclined, seeks fundamentally, a lady. One who is principled with charisma. If you are single (never married), 25-30, 5'2"-5'6", strikingly attractive and slim, please answer. I will not respond unless a photo and realistic bio is included. This is as direct as I can be, please be as honest. NYM H059.

44-Year-Old Man, Twin—Seeks attractive female twin counterpart for very special relationship. NYM H060.

Wanted: Proverbial Artist-Artisan—To add color/dimension to life of paradoxical brunette Jewess, 30, former Ivy League radical, turned usually elegant, exceptionally successful professional, concerned about complexion of the Court if Reagan gets 4 more years, awed by rainbows/fall foliage, possessing palate for frills/thrills. NYM H061.

Dark-Eyed Jewess—Dancer, 28, full of fire, strong in body and mind, into holistic lifestyle seeks creative, active, successful Jewish man. NYM H062.

Successful, International Businessman—Busy and happy with own company, but still have time to pursue an active lifestyle. Jewish, divorced, 50, 5'8", attractive, unpretentious, good humored, bright, sensitive, wishes to share sailing, good music, dance, great cooking, relaxing moments with attractive, slender, charismatic lady. Respond with letter/phone/photo. NYM H063.

Gentle, Successful, Honest—White, professional man, handsome, 36. Loves music, travel and adventure. Seeks warm, caring, sensuous woman to share life. Ethnicity is no barrier. Bio/photo/phone. NYM B365.

Where's The Man—Near Greenwich, CT, who likes to talk about important issues to an attractive, good-looking, intelligent woman, 55, who is politically radical and has a wry sense of humor? Bio/photo/phone. NYM B366.

Where Are You?—If you are a non-smoker, 25-35, seeking a handsome, romantic, athletic, professional, 33, great with kids, let's meet. 1-3 small kids a plus. I'm an annulled dad of 1 who misses daily parenting with the right lady. Bio/ phone. NYM B367.

NYC Marathon Man—28, Jewish, 6' and handsome, will slow down for model-type, 21-28. Photo/phone. NYM B368.

Successful Entrepreneur, 32—Positive, personable, responsible, good-looking, Jewish Manhattanite, seeks attractive female with great self-esteem. NYM B369.

Class-Act In CT—Handsome, secure, intelligent, DDS, looking for vivacious, very attractive woman, under 40. Phone/photo/ bio. NYM B370.

Very Pretty, Blue-Eyed—28-year-old female, intelligent and sincere with lots to offer, seeks fun-loving, 28-35-year-old, professional, Jewish male (warm and wonderful) to share it with. Bio/photo. NYM B371.

Agreeable Wall Street Professional—46, seeks slender, playful, attractive female for friendship and adventures. Perhaps she lives in the suburbs and has kids at home. I am tall, clean-cut and serious. I like movies, bridge, rock music and unusual vacations. NYM B372.

Skiing, Photography, Travel—Green-eyed, petite, 30-year-old female, seeks Jewish man, 27-42, with similar interests for relationship. Photo. NYM B403.

Westchester Widower—Youthful fifties. Tall, slim, attractive, honest, sensitive, incurable romantic. Likes good restaurants, brunch, candlelight, fireplaces, country or city weekends, winter vacations in the sun, music and golf. Looking for a very attractive, slender, sexy lady, 40 to 50, with similar tastes. Westchester or Greenwich area. Bio/photo/phone. NYM B374.

I'm Not Perfect—I am an attractive, witty, warm, gentle woman of integrity and style, 34. Will make elegant wife for generous, intelligent, sensitive, fit man with sense of humor and character. Letter and photo. NYM B375.

Adorable, Petite, Vivacious Female—Professional nurse, 33, seeks a kind, warm, intelligent, affectionate male for meaningful relationship. Photo if possible, bio/phone, please. NYM H064.

Male Clinical Psychologist—Doctoral student, 30, looking for a healthy, playful woman around 30, in the NY area. Photo, letter. NYM B376.

Beautiful, Classy, Adventurous Lady—47, seeks male counterpart. NYM H065.

Looking For A Down-To-Earth Guy—34, 5'8", slim, attractive, outgoing, female who would like to share friendship and romance with a man who is athletic, enjoys life and is not afraid of commitment. Photo/bio/phone. NYM B377.

Intelligent, Attractive Male—30, Jewish, professional, warm, wishes to meet 21-30-year-old, intelligent, attractive, verbal, empathic female, ready to be happy. Photo please. NYM H066.

Me:—Very brainy, pretty, successful, and full of joie de vivre. 37, divorced, no children (alas!) Great sense of humor, happy, loving and highly cultured (great music lover). Well-traveled and an avid sportswoman. You: good character, brains, kindness, laughter and tops at what you do, all essential. Good looks and athletic build preferred. I'm first class all the way and am interested in hearing from you if you are too. Write, send photo if you wish. NYM H069.

Exceptionally Smart, Good-Looking—An affectionate Jewish banker with top credentials, 33, 5'11", 165 lbs., would welcome a clever, classy, cute, well-bred woman to share his great joie de vivre. Bio/photo/phone. NYM H071.

With All The Cocktail Parties—And caviars, Cadillac ladies reaching for the stars, juvenile men seeking hither and yon, both rarely chancing to feel beyond, the moment's impulse for the daring, to see love as simple caring/sharing. Tall, caring, educator-writer, humorous radio host, 50's, seeks tall, 5'8" plus lady, late 30's-40's for theater, art, nature, laughter, life and love. Your phone appreciated, photo optional. NYM H072.

With Dimples And A Great Smile—I've been blessed, a useful lass of 49, with lots of zest. Tall, attractive, friendly, gentle, loving, kind. If I appeal to you, you've got yourself a find. No smokers. Please send bio, phone. NYM B378.

Zany, Cute, Blue-Eyed—Business writer, 29, Jewish, enjoys rock 'n roll, The Muppets, bookstores and a Jewish man who is traditional but adventurous. Note/phone. NYM B379.

Caring, Successful Physician—Jewish man of the world, 46, tall, with a sparkling smile seeks a briliant woman with kindness and a sense for the absurd, for friendship, love and family. Think about it. Why not? NYM B380.

Attractive, Affectionate, Intelligent—Nassau/NYC, divorced Jewish female, 5'8", 38, seeks business or professional one-woman-man, capable of being best friend and romantic partner. NYM H137.

More Strictly Personals continued on next page

NEW YORK CLASSIFIED

STRICTLY PERSONALS

A Good Catch—Anyway, that is what Mom believes. I am 37, 5'5", Jewish male, good-looking, blue eyes, dirty-blonde hair, sexy mustache, slim, intelligent, athletic, witty, affectionate, romantic and have my own business. If you are in your mid 20's to mid 30's, pretty, witty, nice figure, write and send photo. NYM H073

Successful CT. Stockbrocker—32, 6'1", fit and interested in sports, jazz, travel, and the arts, seeks an uninhibited but unjaded, sexy, athletic and leggy career lady (27-36) who is creative, sensitive and secure. Photo/bio/phone. NYM H074.

Personals/Singles Phobic?—Me, too. Non-princess, 39 (look/am very youthful/appealing), likes being wined/dined inventively not expensively. Want lasting relationship with honest, natural, flexible, sexy/silly, interested Manhattan man, 32-44. Letter/photo. NYM B382.

Beautiful, Oriental Widow—Fashion designer, 53, looks 40, seeks youthful, well-educated man, 45-60, who loves dancing, music, museums, and travel. Please send bio/photo. NYM H075.

Successful Commercial Artist—49, trim, handsome. I want to be in love with a real woman, mid 30's, active, articulate. To share tender memories and perhaps a serious romance with a real, sensitive, caring man. Write, send recent photo, phone number. NYM H079.

Radiant, Creative, Bright—Professional woman, 33, with exceptional warmth and perceptiveness, in quest of symmetry with a very special man. Photo/letter appreciated. NYM B383.

Maturing Male—Still excited by escapades and adventures, also sharing good talk, food and drink. Letter/photo/bio/phone. NYM B384.

Inner And Outer Beauty—Bright, alive, feminine, funny, interesting, off-beat, white female, 35, 5'7", long dark hair. Well-educated, well-traveled, well-done. Seeking gentle man to 40, who is warm, caring, communicative, down-to-earth. If you've been looking for a needle in a hay stack, your search is finally over. Let's meet and talk. NYM H076.

50 Going On 30—Warm, attractive, tall, slim lady seeks 50's, gentleman, 5'11"plus, sensitive, young-at-heart. Enjoys out-of-doors, travel, arts, quiet times. Note, phone, photo. NYM B385.

Vibrant, Loving, Attractive—Sincere, intelligent, Jewish widow; successful, professional, financially secure, "up" person, fun-loving, energetic, loyal, articulate, supportive, enthusiastic, good sense of humor, values good communication. Seeks loving, honest, permanent relationship with strong, positive, highly intelligent, accomplished, romantic man, fifties or sixties. Phone. NY, Connecticut. PO Box 61-H, Scarsdale, NY 10583.

Pretty, Warm, Secure—Female, early 40's, seeks the right man. NYM B391.

Discover This Pretty—Altruistic, happy female professional, 34, enjoys travel, the arts, quiet evenings, gracious living, many interests. Intelligent, affectionate male, wholesome values, 27-40, please reply to share future and sincere romance. Bio/photo/phone. NYM H086.

Searching For That Special Lady—Why haven't I found her? I'm a single Jewish male, 32, extremely good-looking, green-eyed, 6'3", 180 lbs., and very athletic. I am a very ambitious and highly successful dentist. I love weekend trips, sipping wine in front of my fireplace, playing tennis, going skiing or just lying on the beach soaking up the sun. My standards are very high only because I have a lot to offer. My special lady should be 20-28, 5'3" to 5'10", extremely beautiful and sensuous with firm, slim, athletic body. She should have a beautiful smile and a good sense of humor. You should be intelligent, sensitive and self-confident. You must be marriage-minded with children in your future plans. Phone and photo a must for reply. NYM H077.

A Touch Of Class—Very attractive, slim and sensuous 26-year-old designer would like to share all the things life has to offer with a 29-36-year-old Jewish man who is secure and mature, alive and spontaneous. Photo/note/phone. NYM H078.

Cultured, Intelligent, Attractive—Woman, 65, Jewish artist seeks sensitive, warm gentleman who enjoys art, theater, travel and intelligent conversation, for friendship. No chauvinists, please. Send photo/bio. NYM E399.

Tall, Dark, Handsome Italian—45-year-old man who enjoys jogging, tennis, romantic interludes and travel. I'm seeking a meaningful relationship with an Italian gal in her mid 30's who is a non-smoker and enjoys being physically fit. Please send recent photo/phone. NYM H080.

Looks With Style—Professional LI woman, 49, Jewish, wants to share joyful life with successful, intelligent man, under 55 whose wild oats are sowed. NYM H081.

Handsome, Successful Jewish Male—44, warm, caring and sensitive, looking for slim, attractive, bright female. Brief bio, phone plus photo. NYM H082.

Tall (6'5", 210), Athletic—Handsome and successful, educated WASP man, 38, seeks tall, truly beautiful ("10"), intelligent woman, 25-33, for honest relationship. Exchange photo/note. NYM H083.

Caveat Emptor—Definitely not necessary. I'm 28, 5'8", Jewish, handsome and successful, with athletic interests. Seeking special woman who is intelligent, sincere and a little idealistic, like myself. Photo, please. NYM H084.

Beautiful Blonde Phi Beta Kappa—Deeply romantic, 5'8", non-smoker, seeks: gorgeous, affluent, 35 plus-gem-of-a-husband and kindred spirit to watch the stars with, for Manhattan living, children, animals, sensual adventure, great fun. Photo/bio. NYM H085.

I Have Led Expeditions—Into jungles, dined with royalty, raced cars, made films, written books, worked hard and played hard. At 60, pushing 40, I am still pursuing goals most men have not got the guts even to dream about. I am a multilingual, Scandinavian, 6'3" with homes in Florida and Europe, trim and perhaps best described as a Cary Grant-type of a man. If you are elegant, tall, sensuous, glamorous, intelligent and looking for a man as unique as yourself. Send me your photo/bio and let's talk. NYM B386.

Je Te Cherche!—Multilingual male, MBA, 29, Ivy League, 6'3", cute, sense of humor. Seeks belle, Jewish, non-fumeur, 25-35, to share film, opera, dining, travel, weekends, etc. Relationship? Bio/phone/photo optional. NYM H087.

I'm An European Lady—Attractive, world traveled, well-educated. If you are a tall, handsome, gentleman, around 45 or older, used to only the best and if you are like I am: emotionally and financially secure, selective, caring, sensitive, an incurable romantic, please have the courage to send your phone number, bio, photo optional. NYM E400.

NYC MD, 28, 5'6"—Seeks attractive, never-married Jewish female, MD or med student, 24-28. Photo/bio. NYM H088.

I Am Woman—Looking for an attractive, tallish, slim, emotionally/financially secure, loving, fun, no-nonsense, 40-50, Jewish man for one-to-one relationship. I am 40, 5'5", 118 lbs., classy good looks, easy to be with, independent, etc., etc. Phone, photo, bio, please. NYM B387.

Warm And Sunny—My disposition remains the same (when the mercury dips), I live in Manhattan, have a house in Florida. I'm attractive, financially secure, have traditional values. I accept a man as he is. Together we can share and live a life of love and friendship. Are you a guy, 60's, Jewish, who wants and needs a gal like me? P.S. I'm a lot of fun, too. Phone. NYM E401.

Single Male, 35—Professional, secure, successful, tired of bar scene and casual dating. I'd really love to meet you if you are female, pretty, petite, intelligent, and have a good sense of humor. Photo, bio, phone. NYM C966.

Dynamic, Attractive, Accomplished—Professional woman, 28. Gentle, whimsical, varied interests, seeks sincere, attractive, intellectual Jewish man, 28-38, for committed relationship. Note, photo and phone appreciated. NYM B388.

Very Attractive, Vibrant—Successful, single, Jewish female, 40, seeks very successful, very attractive, athletic, distinctive, Jewish man, 38-48, for special casual relationship. Photo, letter. NYM C967.

Attractive, Professional NJ Woman—33, matured child of the 60's, seeking serious relationship with intelligent, attractive, reasonably nonsexist man, looking for intimacy, laughter and love. I enjoy spending time with friends, movies, romantic dinners, singing, playing guitar, etc. R.S.V.P. with phone number, photo appreciated. NYM H089.

Successful, Handsome, Considerate—Male. Affluent, well-educated, creative WASP, truthful, trim, adventuresome. Lots of travel and friends, winter house in West Indies. I'm a winner, my life is part storybook, but needs someone to share it with. Desire an exceptionally attractive woman, an actress, model or stunningly beautiful, professional businesswoman, a sense of humor, 25-40, preferably a blonde (but not necessarily), slender, never smoked, no drugs, intelligent and an achiever. I've never written an ad like this, my friends would be surprised and, so might yours if you respond. Nevertheless, it might be fun. Brief bio and recent photo a must. NYM B389.

Love Going Formal—Sophisticated, good-looking female, expert on art, active in politics, seeks good-looking, black-haired, green or blue-eyed male, who owns own tuxedo, appreciates art, financially secure, sophisticated and over 32. NYM H090.

Let's Celebrate Life!—Romantic, educated, attractive woman who enjoys music, laughter, travel wants to share her joie de vivre with genuine, intelligent, sensitive, fun-loving man, 40-60. NYM H091.

Doctor, Asian—Personable, caring, honorably intentioned wants to meet attractive and intelligent woman, 20-30. Photo preferred. NYM H092.

A Genuine Smile—I love to laugh. At 32, this pretty, shapely, complex lady is a successful corporate manager with a recent law degree, but the one special man she seeks still eludes her. Are you also adventuresome and romantic, love the outdoors in winter and summer and happen to be handsome, fairly tall and successful? It would be intriguing to meet in this unexpected way. NYM H093.

Retired Harvard MBA—Widower, owning fully-staffed houses in CT and Caribbean island. Wishes to meet attractive, educated WASP lady, 40-50. Please send recent photo/phone and personal biography. NYM H094.

Tennis, Friendship, Romance—Sensitive, intelligent man, 55 plus for vivacious, 5'2 1/2", blonde scientist. PO Box 726, Larchmont, NY 10538.

Classy, Artistic Lady—Solid Catholic values, is a compassionate, intuitive, attractive and quietly vivacious, virtuous, never-married "old-fashioned girl." I'm slim, white, 35, 5'5", non-smoker, social drinker from a respected family in small town. Seeking similar qualities in appealing, professional, dynamic Mr. Right, too good to be true, for friendship leading to wedded bliss. Prefer tall, white, slim gentleman, 35-45. Yes, I'm an idealist who won't quit! Handwritten response, please. NYM B390.

Money Marries Money—If you are seeking a man of success, power, brains, an athlete and very handsome, he was just taken. On the other hand, I am 30, highly educated, very successful, slim (5'11", 150 lbs.), good looking. I come from an affluent background and have been fortunate in the business world. I seek a woman who comes from a similar background, is very successful in her field and knows what she wants out of life. I am attracted to thin, petite women (5', 90 lbs. to 5'5", 105 lbs.). My interests are varied and yours should be too, but a keen intellect and wit are requisite for a long-term relationship. I am unreligious, keep fit, do not smoke and will try new things at a moment's notice. Let's talk and exchange interests and laughter. Nothing ventured, nothing gained. NYM H095.

Very Pretty Intellectual/Artist—36, seeks tall, male intellectual, 36-50, who is amorally moral, laughs at the absurd, but is tempered by humanism. Bio/phone/photo. NYM B392.

Pretty, Jewish Female—25, athletic, bright, funny, seeks handsome male counterpart to prove that there are some romantics left. Bio/photo. NYM H053.

STRICTLY PERSONALS

LI Businessman—Youthful-40, trim, 5'10", educated, warm, witty, seeks slim, pretty Christian lady, 5'2"-5'7", 28-38, non-smoker, with good complexion, for life. Loves romance, tennis, travel, archaeology, nature. Phone/photo/bio. PO Box 175, Garden City, NY 11530.

Happily Eccentric Male—42, tall, with a passion for excellence, beauty, laughter and fine food, seeks his counterpart in a creative, kind, sensuous, brilliant, outdoors woman with a sense of the absurd and dreams of marriage and family. Note, phone, photo, please. NYM H098.

Handsome, Dynamic Surgeon—Seeks sexy, beautiful, educated woman who is trim, bright and affectionate in 20's to early 30's for lasting relationship. Photo a must. NYM B400.

Attractive, Jewish Female—30's, highly intelligent, PhD candidate, seeks sincere, professional or businessman for serious relationship. NYM B401.

Fashionable, Mature Divorcée—Slim, pretty, white Manhattanite, seeks successful, youthful 50 plus, single, white male, over 5'10". Phone. NYM B402.

Truth In Advertising—Attractive, bright, petite, 32-year-old, professional Jewish woman with class, wants something more than a pass. Loves tennis, movies, art. Seeks sincere, funny, intelligent, athletic, professional Jewish man, 28-36. Bio/phone/photo, please. NYM B364.

Successful, Sensitive Attorney—Male, 40, Jewish, great cook with nice legs, never married, never having time to smell the flowers along the way, seeks a fine, caring, tender, attractive, slim and educated lady, 25-30, to share the flowers, a sunset, a fireplace, a friendship, a lasting, caring relationship and: you fill in the rest. Bio/photo/phone. Non-smoker. NYM H105.

Where Is A—Bright, provocative man, 55-65, who likes good conversation, sharing, caring, for this pretty lady of 53 with a zest for life. Please write. NYM C972.

A 10 And Only A 10!—My freedom for a 10 with brains and wit to match, secure, warm and sensitive. Me? A "perfect" Jewish gentleman of European background, physician, 32, one of the last romantics and a dreamer. Your phone a must, your photo a plus. NYM C973.

Hazel-Eyed, Auburn-Haired Fox—Successful, world-traveled lady, would like to develop friendship/relationship with well established, creative, professional, attractive Jewish male, 29-40. My passions are rare editions in cars, wine, dancing and movies. I'm 30, 5'4", trim, adventurous, caring, above all feminine, classy. Equally at ease in white lace and frills or blue jeans. Photo/note. NYM H106.

A Jock I'm Not—I'm a bright, attractive, articulate, sincere, chubby white male, 5'8", 35, smoker, seeking a lovely, warm, intelligent woman under 30. NYM H102

Pretty, Creative—Jewish female, 34. Seeks secure, health-oriented man, 30's-40's. Photo if possible. NYM C965.

Attractive, NJ Single Physician—Late 30's, formerly in Peace Corps. You are attractive, self-assured, single Jewish female, late 20's-30's, with wide range of interests. Photo/phone/note. NYM H099.

Just For Fun—No promises, beautiful blonde, public relations exec, age 37, marathon runner, expert skier, part time model, interested in meeting tall, very handsome, preppy-type, 30-45, bright, financially secure man. Must live in Manhattan. Photo/bio/phone. NYM H100.

Cuddly, Spoilable, Attractive—And slim. I love Imus, chocolate, minatures and flea markets. Seeking a strong but tender, 40's plus, male. Note on letterhead, plus photo and phone. NYM C970.

Ursula Andress Type—30, seeks the accomplished, self-made man, 40-55, who does aspire and can provide the finest that life has to offer. If you need a woman with my beauty, class, sensitivity and education to complete your life. Will not reply without letter, photo, phone. NYM H103.

Early Christmas Present—Successful, sensitive man who loves life seeks attractive, class lady in 30's with wit, charm and brains. Let's share winter activities, dinners, movies, travel and get involved. Photo/phone. NYM H104.

North Shore LI—Irish, divorcée, attractive, slim, sincere, seeking successful, professional, Christian man, 38-50, non-smoker. Let's enjoy each other! Phone/photo. NYM H043.

Man With Cat—Great job, slim, 6', 40's, seeks woman, 28-35, to wed, have kids, cats. Career okay. NYM C971.

ANNOUNCEMENTS

Moe—Please get over your cold because I don't want to catch it! Remember what happened last time! Love you.

Dear Mom K.—Even though it looks like you aren't appreciated sometimes, this is to remind you that you are loved very much. I'll try not to let you forget that.

Mr. and Mrs. Raymond Reid—Are proud to announce the marriage of their son, Dean, to Ms. Andrea Cook on Saturday, November 3, 1984. May you enjoy a long and happy life together.

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Joe, Congratulations—On 2 years of stop-smoking. I can't believe you finally did it, and you have gotten better-looking, too.

Shelly and Richard—We're all looking forward to the party of the year, your wedding day. I've stocked up on film, rice and will save energy for some dances. You deserve great weather so I'm conjuring up a perfect day. Love, D.

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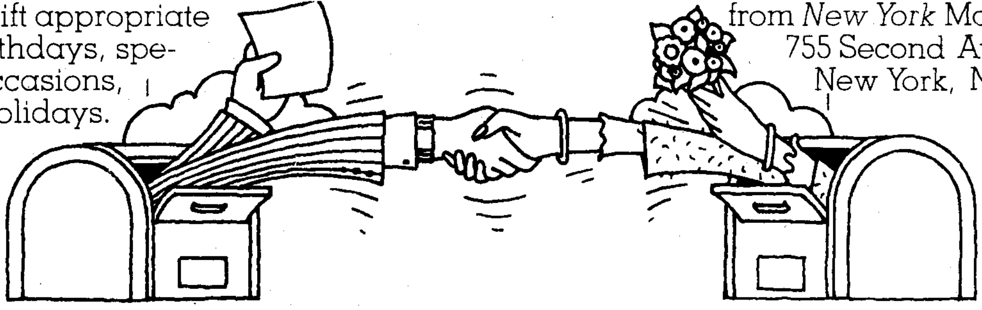

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COMPETITION NUMBER 516

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Above, catalogorrhea. Competitors are invited to invent and describe one unappealing item from a Christmas gift catalog.

Results of Competition Number 513, in which you were asked for TV Guide - style doomed pilots.

Report: Much ado about dead. Death. You know. Funerals and all that. Deadness. Séances. Tombstones. "Après Ski Lift to Death" (encore). Star deadness. Regular-people deadness. Lots and lots of dead. Also, funny *Dallas* clones: *Peoria* or *Akron.* Popular hosts: Clara Peller and Jerry Falwell. Popular pilot: *60 Menudos,* an English/Hispanic magazine show for teenagers. And many more. Many more. Listen. Do not laugh. Every one of these (including titles-only list at end) reads like the real thing to me. With perhaps one exception. Two, maybe. Three tops.

First Prizes of two-year subscriptions to "New York" to:

HE'S A REAL BEAR—After losing a species-discrimination suit, Isthmus College admits as a freshanimal a 10-foot cinnamon bear, Ezra, who plans to major in forestry. Tonight: Ezra sleeps through winter term.
Jan Leary, Chicago, Ill.

PAPER DOLL CHASE—Needing a break from the cutthroat world of modeling, several beautiful women enter Harvard Law School.
Mike Weisberger, N.Y.C.

ROUEN!—Continues the saga of Emma Bovary. After recovering from a deathlike coma, Emma leaves Charles for the apothecary Homais. Barbara Eden, Harvey Keitel.
John B. Rockwell, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

MR. SMITH GOES TO WASHINGTON—A chimpanzee is mistakenly elected to Congress. (Guest appearance by Ronald Reagan.)
Bruce Karp, N.Y.C.

BAD VOWELS—Sharon Gless, Kin Shriner, and Carrie Snodgress tell anecdotes about their names. Special guest: Scoey Mitchell.
Fran Ross, N.Y.C.

MISTER BUCK ROGERS'S NEIGHBORHOOD—The evil Min enlists the aid of fanatical Puppy Men from the subterranean city of Goombah as Buck and the valiant defenders of Bronx Park East reel before savage attacks by mutant Hittites from the planet Barget.
Leslie Johnson, Tucson, Ariz.

And Honorable Mention to:

FAMILY FEUD FORUM—Relatives who have given poor answers and cost their families thousands tell what it's like to be ostracized. Tonight: Uncle Eddie, Cousin Adele.
Peter Filichia, N.Y.C.

HANG TEN COMRADE—Two Soviet surfers wander the Caspian Sea having many adventures: Finding a Swedish Mini-Sub, fighting a Maoist trout, and uncovering a subversive crab network.
Paul Cassel, Casper, Wyo.

INAUGURATION!—Ronnie dozes during Rev. Falwell's invocation, misstates the oath of office, and nukes Peoria and Akron.
Ben Gottlieb, McLean, Va.

IT CREPT FROM A CRYPT—A gloomy island mansion without a telephone or vacuum cleaner may prove to be the final stopping place for the seven diverse characters who have come to hear the last will and testament of their perverse great-uncle.
Ovilia Levine, Phoenix, Ariz.

MS. ED—Wilbur (Bill Bixby) has his hands full when his outspoken mare, Edwina, invites the fillies to organize a feminist-horsepower movement.
David English, W. Somerville, Mass.

CHAIRS—Everyday drama in a dermatologist's waiting room. Tonight, patients enter the rash contest.
Corinne Cassel, Casper, Wyo.

OCCASIONAL CHAIR—Heartwarming tale of victims of poverty set in the Oklahoma dust bowl.
John Webster, Astoria, N.Y.

CLERICAL ERRORS—Stumbling sermons, punned parables, and various flubs and foibles by Robert Schuller, Billy Graham, and others.
Leo Scanlon, Inverness, Fla.

DEATH VALLEY DAZE—Tales of Wild West septuagenarians. Host: Ronald Reagan.
Herb Martinson, Wheaton, Md.

NAME THAT RUNE!—Old favorite with a new twist. Top Icelandic celebs vie for big prizes. Tonight, a flaming good cruise to Valhalla. Hjalbjorklingeroberlong Ud hosts.
Ron Green, Somers, N.Y.

FAMILY THAIS—Thi Pham tries out for the high-school football team, Fhu has a blind date, and Mr. Nu gets his hack license.
Adam Doyle, Burke, Va.

KNIGHTLINE—Members of the Order of the Garter discuss ceremonial etiquette. Some dubbing.

Louise Jackson, Tiverton, R.I.

CHAMPIONSHIP RUSTLING—Today, the 1940 Wyoming Cattle Heist finals from Horse Creek.

John Leary, Chicago, Ill.

STREET SMARTS—Two mismatched traffic analysts (Bruce Dern, Sarah Jessica Parker) throw away the rule book in their war on gridlock. Tonight, a deranged man (Olympic champion Peter Vidmar) hijacks the Triborough Bridge.

Kevin B. Robinson, N.Y.C.

THAT CRAZY BLACK MAN—Redd Foxx as a retired janitor who wins a lottery and moves into a swanky Park Avenue co-op. Plenty of high jinks.

Charles Matthau, Pacific Palisades, Calif.
sp. mention: Stephen Pearlman, N.Y.C.

KRISHNAMURTI, P.I.—Sri Meher Krishnamurti brings to justice a mass murderer who escaped the law by dying and becoming reincarnate as a delicatessen owner. Detective Stacey is held hostage in the astral plane by a group of lower spirits. Krishnamurti: David Carradine.

Bruce Mattys, Lilburn, Ga.

NEIMAN/MARCUS WELBY—The continuing story of Beverly Hills's richest and most exclusive doctor. On this week's episode, Doctor promises Tiffany to make a house call but discovers he gave the chauffeur the day off.

Scott K. Sobol, M.D., Floral Park, N.Y.

YOU MAY ALREADY BE . . .—Madcap adventures with Ed McMahon. Go for it! Each week, players search for the secret stamp to double the fun while touring world capitals, (or take cash), sailing to the islands on a luxury yacht (or take cash), and building their dream home. Or take cash.

Kitty G. Brown, Akron, Ohio

POULTRY GUYS II—The undermanned forces of good in a small Rhode Island harbor town do battle with the powerful crime syndicate controlled by Don Caponi. Their mission: to restore traditional law and pecking order.

Robert Kelley, Horseheads, N.Y.
sp. ment: Chip Chapin, N.Y.C.

LANDSLIDE!—ABC's 1984 election night coverage. Begins at 6.

Marc Doyle, Burke, Va.

NAME THAT MOON—Contestants vie for prizes by trying to guess the identities of celebrated personalities appearing masked and nude.

Roland Alvarez, N.Y.C.

MAKE YOURSELF A MATE—Contestants create the perfect mate from kits containing 100 lbs. of clay.

Norma L. Jackson, Brooklyn, N.Y.

THE BILL AND BETTY SHOW—The Buckleys (not related) in a hot new political variety show. Tonight a production of "My Cat's Off to the Conservatives" and George Will's rendition of "It's All Right With Me."

Matthew Fleischer, Matawan, N.J.

BODY SHOP—Some find love, some lose pounds, but no life is unchanged after joining this free-spirited aerobics class. Pops: McLean Stevenson. Tonight's guest: Neil Diamond.

John N. Koch, Madison, Wis.

KLASSIC KOMIX—This new series spoofs serious classics. Tonight: "Wuthering Heights." Cathy (Didi Conn) finds a puppy and Heathcliff (Charles Grodin) feigns disapproval. Next week: "Medea."

Dr. Richard Bruke, Ho-Ho-Kus, N.J.

CELIBATES—Talk show. Guests tell how they avoid sexual relationships. Moderator: Dr. Ruth Westheimer.

Dolly Hecht, N.Y.C.

MONDAY NIGHT RACQUETBALL—Yale vs. Brown.

Tom Robinson, N.Y.C.

KAY & SALLY & CASEY—Three divorced actresses (Mariette Hartley, Sarah Purcell, Susan Sullivan) share an apartment and look for love and work in L.A. Tonight, Kay falls for a soap-opera producer (Richard Masur) who uses her to get even with his ex-wife. Mavis: Arlene Golonka.

Randall Curb, Tuscaloosa, Ala.

THE REGIS PHILBIN EVENING SHOW—The ubiquitous Mr. Philbin hosts this talk-variety show regarding current "themes" or "concepts." Tonight: Geraldine Ferraro, Steve Garvey.

Douglas Monaghan, Floral Park, N.Y.

FABULOUS FEET—Hilarious new game show in which panelists guess the shoe size of celebrities. Host: Alan Sues.

Viktor Blume, Sayville, N.Y.

THE GUIDO SARDUCCI HOUR (Religious)—Tonight, Father Sarducci reads from the Book of Proverbs, explains the significance of baptism, and announces the winners of the "Spend a Weekend Skiing With the Pope" contest.

Richard Fried, Brooklyn

SEOUL SURVIVORS—Athletes earn spots on the 1988 U.S. Olympic Team.

Tim Hanley, N.Y.C.

THE PAST IMPERFECT—Tonight: Leonard Nimoy traces the origin of Nautilus machines back to the Rack. Monty Python performs "Nobody Expects the Moral Majority," and George Steinbrenner and Nero are compared.

Bob Kopac, Poughkeepsie, N.Y.

SAMADEUS—Works by Mozart are given lyrics and performed by Sammy Davis Jr. Guest: Liberace.

Michael Marks, Brooklyn
sp. ment.: Jacqueline Fogel, Jamaica, N.Y.

BEYOND THE GRAVE—This week's guest not announced at press time. (Filmed before a live audience.)

Fran Trombetta, Deer Park, N.Y.

POWER LUNCH—It's mealtime for the movers and shakers, and you're invited. Today, Jeane Kirkpatrick and Boy George discuss Middle East policy over steaks at "21". Host: Michael Korda Jr.

Larry Laiken, N.Y.C.

MOTEL GRANDE—An impoverished Russian countess, a jewel thief, a madcap heiress, a Boston matriarch, a monk, a Texas oilman, an aging screen actress, an ax murderer, a juvenile delinquent, a beauty-pageant winner, a circus midget, a stripper, a monk, a Brooklyn cabdriver, an L.A. hairdresser, a monk, a lifeguard, and a lovable mutt find themselves stranded in a seedy motel south of the border. Chambermaids: Mart Treen, Mary Wickes.

Tom Morrow, N.Y.C.

THIS WAS YOUR WIFE—Divorced men get an unexpected look at their ex-wives' new loves and lives. Host: Betty White.

Joanne Davidson, N.Y.C.

LIFE-STYLES OF THE MIDDLE CLASS—A PTA meeting is the focus of the first show.

L. Soth, Northfield, Minn.
sp. mention: Jack Rose, N.Y.C.;
Gene Borio, N.Y.C.

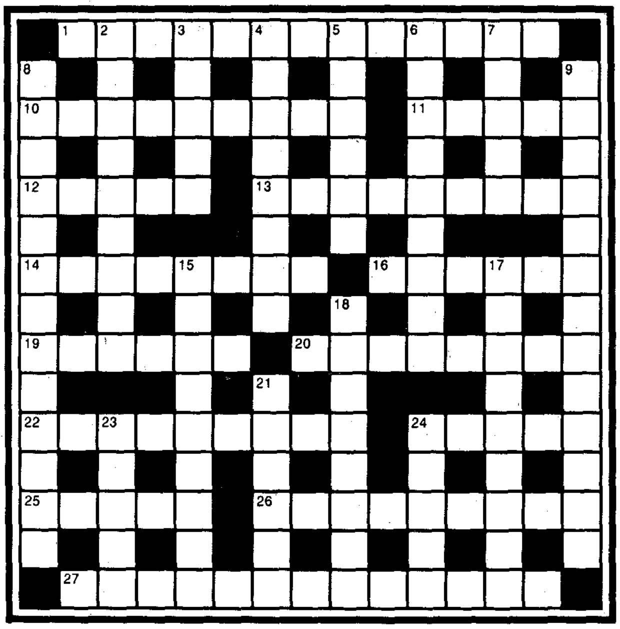
Some sample titles: CIGS IN SPACE. DIE NASTY. THE GORGEOUS BORGIAS. CELEBRITY CHAIN-SAW FIGHTING. THE PEOPLE'S UROLOGIST. AMAZONS AMOK. THE AWARD AWARDS. PRESIDENTIAL BLEEPS, BLUNDERS, AND PRACTICAL JOKES. THE JOGGING GOURMET. THE ODD TRIO. I MARRIED MISS SUBWAYS. SHRINK RAP. ADVENTURE IN TAMPA. ACTUARIAL BLOOPERS. CELEBRITY MUD WRESTLING. LUST FOR LOOT. FINDER OF LOST GLOVES (AND OTHER VALUABLES). LEAVE IT TO DEAVER. CELEBRITY BREAK DANCING. GILLIGAN'S HAUNTED HOUSE. CLUB MED DETECTIVE. BEAUTY COLLEGE BOWL. SKATE KEY AND SURF BOARD. JUNGLE YENTA. THE SMURFS IN THE MAJOR LEAGUES. HOSPITAL BLOOPERS AND PRACTICAL JOKES.

Competition Rules: TYPEWRITTEN ENTRIES, PLEASE. One entry only should be sent to Competition Number 516, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 16. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 10 issue. Out-of-town postmarks are given three days' grace. ■

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 One of these bits of music is soft to appeal to people in the street. (4, 9)
10 Without smell or loss due to change. (9)
11 Succeed in finding a superb translator? (5)
12 Part for a bird-man? (5)
13 Dance which depicts a lover dead in the drink. (9)
14 Noticed a sign in the grass. (8)
16 Taking a chance in view of a million spectators. (2, 4)
19 Monstrous female who puts an end to advances. (6)
20 Nightwatchman who is put in to bat first. (8)
22 Sure thing concocted for those most in need of sustenance. (9)
24 Obvious one is in the plot. (5)
25 Make a city love a lover. (5)
26 Senior citizens put in a few pounds for something to carve. (9)
27 Incorporated the edge in a vessel equipped with a goat's head for charging. (13)



Down

2 Performer in Rome involved with Latin. (4-5)
3 Inferior alternatives in opposite directions. (5)
4 Poet read about and performed in the theatre. (8)
5 One of these would provide support for an artist in retirement before fifty. (6)
6 Restaurant discovers source of wealth in varied taste. (9)
7 A writer or two. (5)
8 Women those concerned in external matters call to rest. (6-7)
9 Sleep cooler in mobile accommodation for the sick. (5, 8)
15 River rose wildly so here there is plenty of water. (9)
17 Sixth age character. (9)
18 Hold back others before there is bad weather. (8)
21 Debris of planes seen before morning. (6)
23 Name for lack of population? (5)
24 Assume one is in a job. (5)

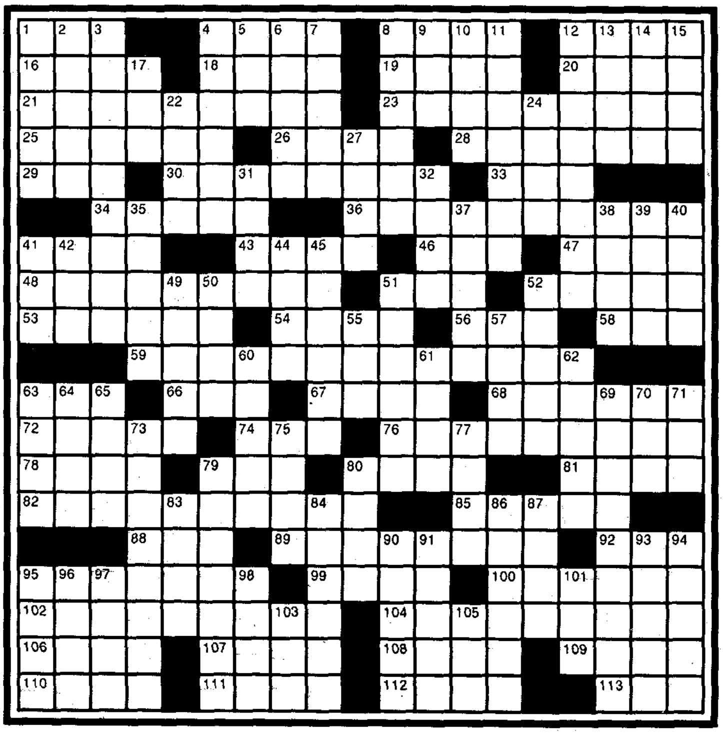
'WHAT ARE THEY?':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Queen of the fairies
4 Code word for A
8 River to the Caspian
12 Talk-show host Donahue
16 Bonn assembly hall
18 Causeway
19 Shade of green
20 Gossipy Barrett
21 Barry Vandyke
23 Elaine Rose
25 Wash-and-wear fabric
26 Hatchback, e.g.
28 Played for time
29 Start of a JFK quotation
30 Natalie Stack
33 "—— rambling wreck . . ."
34 Lithuanians, Latvians, etc.
36 Abigail McIntosh
41 Sacred bull of Egypt
43 Gets the point
46 A.A. candidate
47 Did a glissade
48 Fredric Gale
51 Year-old sheep
52 Lift with effort
53 South African tribal council
54 "Able was —— I saw Elba"
56 Waikiki guitar, for short
58 Monetary unit of Japan
59 Ezra Silver
63 Zodiac constellation
66 Half MMCII
67 French port on the Mediterranean
68 Window decor
72 Make —— at (attempt)
74 Third of a dance name
76 Oliver Fellows
78 Anna who played Nana, 1934
79 Le Duc —— (Peace Nobelist)
80 Captain of the "Nautilus"
81 Indebted one
82 Edith Romano
85 Title for Macbeth
88 Novelist Santha Rama
89 Bette Stein
92 On a pension: abbr.
95 Turns over a new leaf
99 Hunter's quest
100 Hoi polloi
102 Robert Peck
104 Lucille Chambers
106 "Galloping dominoes"
107 Baneful
108 Newscaster Abel
109 Celt
110 Glides the slopes
111 "What's My Line?" moderator
112 Property-sale transfer
113 Singalong syllable

Down

1 One of the Gabors
2 Surrounding atmospheres
3 Karen Crane
4 "We —— amused"
5 Mauna ——
6 Unit of capacitance
7 Come to the expected total
8 Dislodge shaped gelatin
9 Estuary
10 Khan namesakes
11 Political radical
12 Slip out of place
13 Wolves do it
14 Relative of curare
15 Bacon residue
17 Burns's birthplace
22 Miami's Orange is one
24 Father Perrault, in "Lost Horizon"
27 Spanish aunts
31 Bone: prefix
32 Relaxation
35 Tin Pan Alley org.
37 Tycoon
38 "The thing," to Hamlet
39 Not taped
40 Primeval paradise
41 "So in love with you ——"
42 Rotate a camera
44 Camelot lady
45 Macedonian city
49 High-potency explosive
50 Word with cater
51 Grow cuspids
52 O. or Patrick
55 Numbered hwy.
57 Choreographer Michael
60 Spot for a sculpture
61 Stationer's measure
62 African republic
63 Whip
64 Ruling family of Ferrara
65 Great Barrier Island
69 Tyrone Craft
70 Hurricane center
71 Russ. state
73 "Days of Wine ——"
75 What Markham's laborer did
77 Campus military gp.
79 Hitchhiked
80 Leningrad's river
83 Shopper's push
84 In a wise manner
86 Practiced pitching
87 On —— with
90 Set in the earth: var.
91 Sixties activist Bobby
93 Elsie the Cow's mate
94 Colleague of Edison
95 Country-mail abbrs.
96 Actor Estrada
97 Points of convergence
98 Hindu god
101 Fen
103 Sesame
105 Polygraph revelation



Solutions to last week's puzzles appear on page 180.

We drive cars through sand storms or ice storms. At 120° in the Arizona desert and 40° below in the Canadian tundra.

We run cars over cement blocks, gravel, cracks, potholes and pits. Again and again and again.

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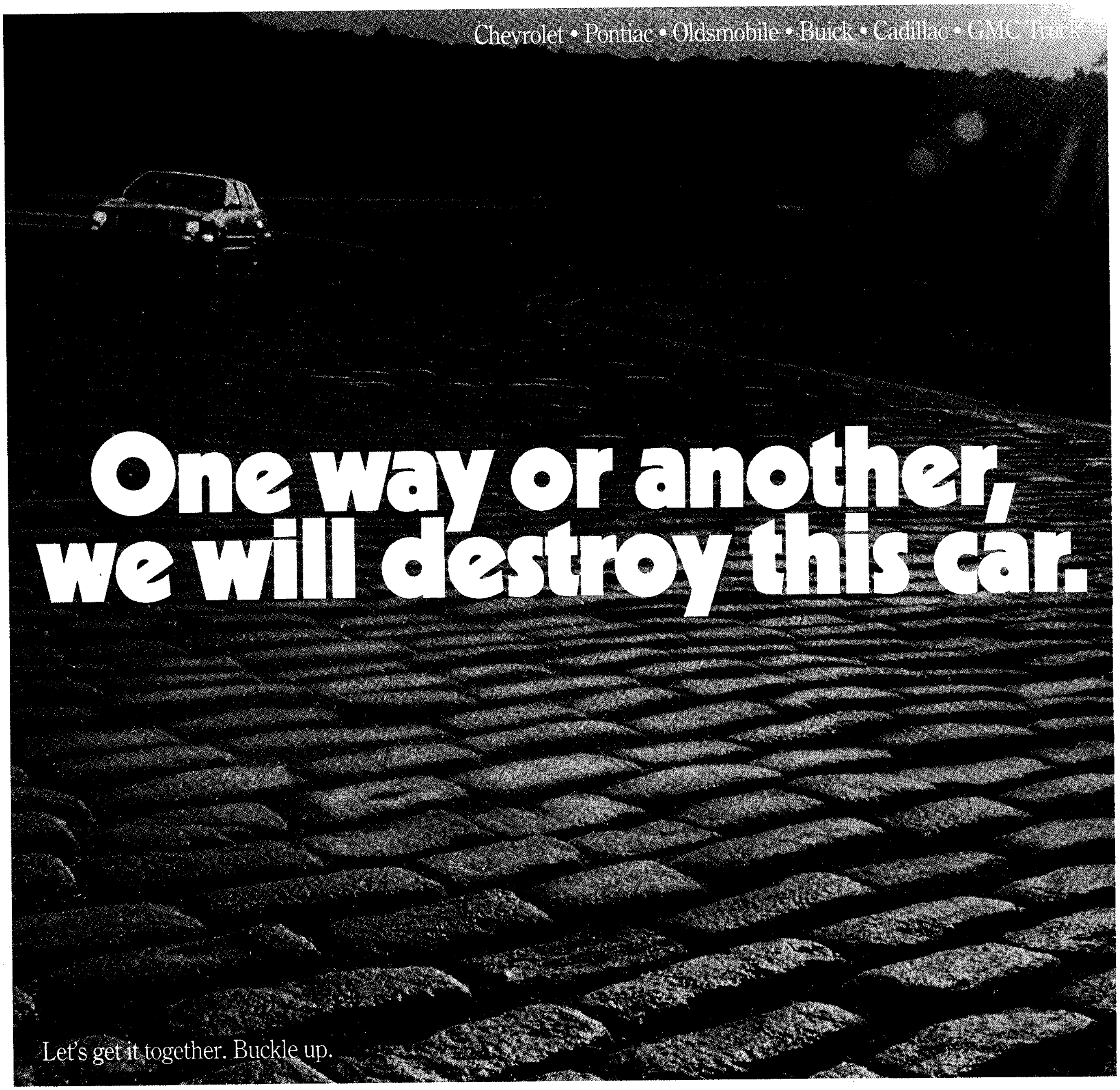
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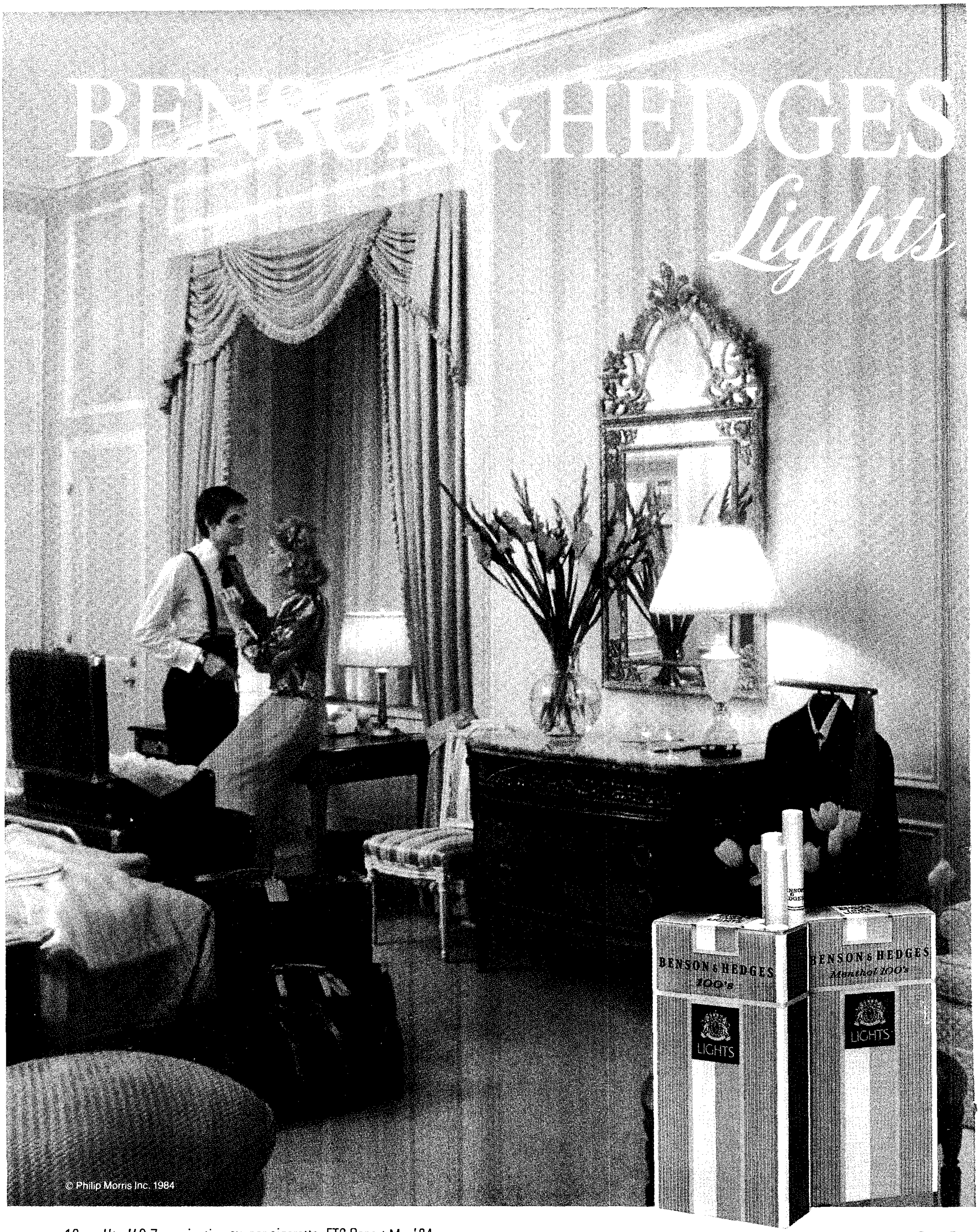
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LIGHTS
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